

Groove is Korea's English magazine. Find out what's new, what's news and what there is to do.

GROOVE

KOREA • Issue B3 / September 2013

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KOREA'S DYING STUDENTS

Why are so many young
people taking their lives?

31 FESTIVALS FOR SEPTEMBER

This month is packed with festivals
around the country. Don't miss a
thing with our What's On calendar

A COMMUNIST VISITS SEOUL

Slavoj Žižek is arguably the only living
philosopher who matters to people who
don't care about philosophy.

SUICIDE AND THE MEDIA

Korean media is hardly innocent. A high-profile suicide usually leads to
an orgy of speculation, mawkishness, and even the glorification of the deceased.

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





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MADEON. PORTER ROBINSON

TJR. ZOMBIE NATION. IDIOTAPE

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FATBOY SLIM

The Godfather of Rave Music, Superstar of the Dance Floor. Performed at the 2010 South Africa World Cup, Great Wall of China in 2011, 2012 London Olympics Closing Ceremony, and he is also the legend who conquered the Great Wall of China with Dance Music

FERRY CORSTEN

He's the man that singlehandedly initiated a revolution in a dance musicgenre -one that's long since touched everycorner of the globe. Having designed the Dutch trance sound, he propelled it into the clubbing consciousness and on further still into popular culture.

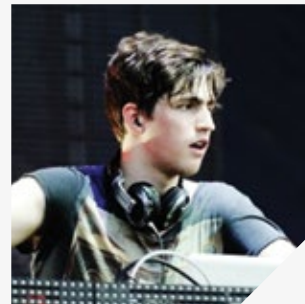


MADEON

He gained popularity by means of his video "Pop Culture", which was published to YouTube and subsequently received millions of hits in its first few days of broadcast on the internet. Madeon also this year became the first ever electronic artist/dj in history to perform a show on the floor of the New York Stock Exchange.

PORTER ROBINSON

'ESSENTIAL SELECTION' pointed out that Porter Robinson is the superstar of the next generation who will lead the world's EDM scene.Only 20 years of age, he has dominated large, various dance music festivals and will not stop. Beginning with his first single 'Say My Name' and worldwide mega-hit track 'Language,' he has proven to give the audience a great experience and touching moment.



TJR

I want people to see there's actually something going on behind the decks For me, that always creates the best vibe and the most energy. I want people to let loose. I want them to let out their inner freak. Be as weird as you want—I'm going to be weirder than anyone up on stage." - TJR

ZOMBIE NATION

Zombie Nation is a German techno and electro project of the Munich, Zombie Nation's single Kernkraft 400 was on music charts worldwide in 1999. Recently, he made a project band ZZT with Tiga giving us the nerve wrecking "Lower State of Consciousness"(with a remix by Justice), or more recently "The Worm", that caused uncontrollable reactions on the dance floor.



A NEW DAY DAWNS BIDDING OUR EDITOR FAREWELL

OPINION

By Sean Choi, publisher

There's a Korean pop song titled "Leave a Country" that's a bit strange for a ballad, yet it's one of my favorites. The song is basically about two friends saying goodbye, and its lyrics are actually very plain. However, as this farewell takes place at an airport, the song came to me in very empirical detail. In an interview, the singer Harim explained that an airport carries competing notions of greetings and farewells — an odd mixture of opposite emotions. Most of us have had such experiences and can sympathize with the song.

As the summer winds down, you've probably had some time to travel, meet new people or visit new places. And at some point, you were almost certainly in a position where you had to say "goodbye" to someone you cared about. Saying goodbye is a fact of life. It's unavoidable. But it just so happens that expats find themselves saying "goodbye" a lot more often than the rest.

As that day approaches, you might have some kind of farewell party. Maybe you'll attend a dinner or you'll see them off at the airport. We always wish them good health and the best of luck, and for better or worse, we move on with our lives. However, some farewells are harder than others. This summer, I've had one very difficult goodbye.

While running this monthly magazine, I've had the fortune

to meet lots of wonderful people. And due to the nature of working in an environment in which the people are more transient than those in other fields, I've learned to say goodbye. Likewise, it's always pleasant and inspiring to meet new people, but it's never easy to bid farewell to those I've become acquainted with. And when I thought I was getting used to saying goodbye, this instance hit me a lot harder than I had anticipated.

There have been many people over the years who have made Groove what it is today. We've come a long way from the 3,000 circulation, 36-page publication we were almost seven years and 83 issues ago. Now we're a glossy 120-page magazine that provides the insight into Korea that is so often lacking in other English media. We're in thousands of locations in Korea and overseas. Some months have been better than others, but at every step of the way there were talented people making the right decisions.

Back to the song: It goes that every new day will be a constant reminder of the other's absence. Nonetheless, we'll pray for you and be reminded what a damn good chief we had. Our current editor-in-chief, Matthew Lamers, will be stepping down to return to his native Canada in November. His shoes are going to be very difficult to fill indeed.

GROOVE

HOT ON: WWW.GROOVEKOREA.COM

Insight

Why are you learning Korean?

If you ask people "Why are you learning Korean?" or "Why do you want to learn Korean?" the answers will vary: Some might want to learn because they love K-pop, some want to communicate with Korean friends or family, while others live in Korea and feel it would be useful to speak more Korean instead of relying on English all the time. Whatever the reason may be, and no matter how impossible it may seem, as long as you have a clear idea of what you want to accomplish and apply some intrinsic motivation, you will succeed. What I've found most interesting is that the more clear-cut a person's reason or goal for learning Korean, the more likely they are to learn successfully. Learning a language without pinpointing a specific reason is certainly possible, but without a big picture, vision or clear purpose in mind, other things will get in the way and it will never be a top priority.

Column by Sun Hyun-woo

Read it online in September or in print in October.

Insight

The foreign monks and nuns of Korea

In Korea, it is said that there are two reasons to become a monk. One is that your life is so bad that you don't have any other options. The other is that your life is so good that it lacks meaning. I made the trek out to Musang-sa, a Zen Buddhist temple near Daejeon, on one very gloomy morning to find out why the foreign nuns and monks who reside there have come to practice in Korea. Korean Buddhism is accessible to everyone, hence the strong community of foreign monks and nuns living and practicing Zen throughout the country.

My initial anxiety waned after speaking with the fascinating, and at times hilarious, nuns and monks at both temples.

Following is an edited transcript of my conversations with the monks of Hwagye-sa and Musang-sa.

Story by Sophie Boladeras

Read it online in September or in print in October.



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A COMMUNIST IN SEOUL

Philosopher Slavoj Žižek dissects the Korean, contradictions and culture. Žižek is arguably the only living philosopher who matters to people who don't care about philosophy.

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KOREA'S DYING STUDENTS

When Chun Yoon-mi was in middle school, she was "absolutely sure" she wanted to kill herself. She narrowed it down to two choices: She would either jump off the building she shared with her grandparents, or she would overdose on pills.



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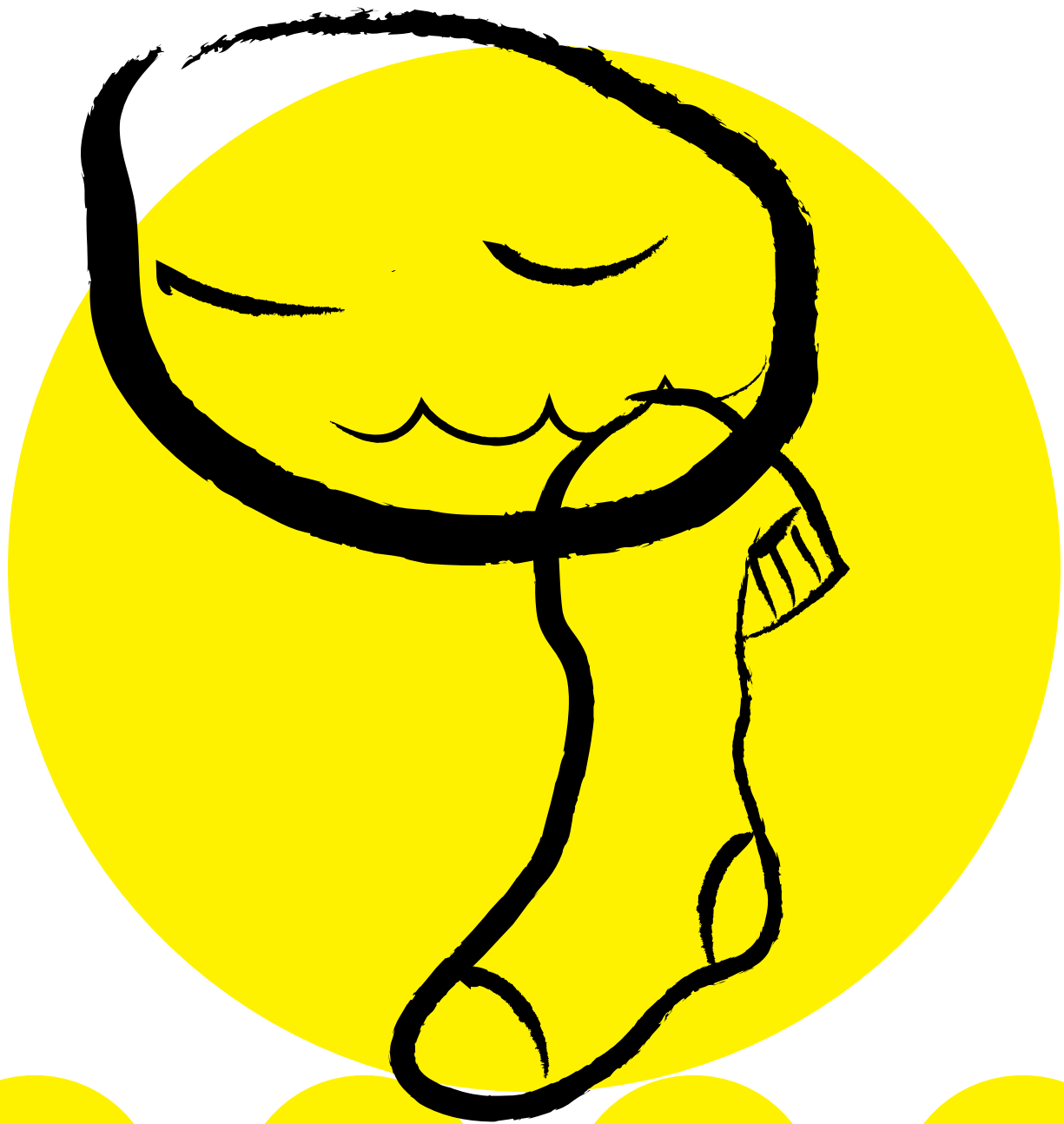
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Chuseok Film Festival

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September 18th wed. & 19th thu.

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ALL THAT JAZZ

For the last nine years, organizers of the Jarasum Jazz Festival have sought to change perceptions here by bringing the biggest names in jazz to Korea.

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Glide through the countryside or zip through the city — Korea by cycle is the best way to go. Our writers fanned out across this great country, cycling to all corners to share their experiences.

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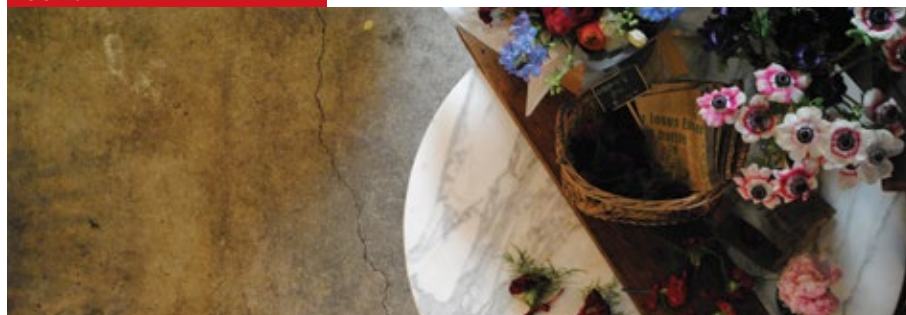
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CHARACTER: Fills your mouth with a fusion of toasty malt and sweet caramel up front finishing with a nutty flavour, medium creamy carbonation.



STYLE: Wheat Ale.
COLOUR: Golden yellow.
KEY INGREDIENTS: Three types of pale and wheat malts.
CHARACTER: Light on the palate, yet packed with flavour and European hop aroma, with fruity or citrusy notes.



STYLE: Dark Lager.
COLOUR: Amber with white, billowy head.
KEY INGREDIENTS: Blend of pale and caramel malts, as well as honey from Three Hills, and two varieties of hops.
CHARACTER: Sweet and honey/molasses flavour, slightly hopped with fuller mouth feel.



STYLE: Brown Ale.
COLOUR: Warm reddish light brown.
KEY INGREDIENTS: Blend of pale, caramel and black malts and a blend of three hop varieties.
CHARACTER: Malty with a hint of toffee balanced with very evident hop and followed by a clean finish.



STYLE: India Pale Ale.
COLOUR: Golden amber.
KEY INGREDIENTS: British-style hops known as Fuggles. Seriously.
CHARACTER: A classic ale dry hopped to lend a distinctive character. Spicy warm, earthy.



STYLE: Scottish Style Heavy Ale.
COLOUR: Bronze with toffee tones.
KEY INGREDIENTS: Pale malt, caramel malt, peated malt, munich malt, hops.
CHARACTER: Strong and full bodied with a complex mix of toffee, caramel, vanilla and a hint of peat.



STYLE: Irish Red Ale.
COLOUR: Caramel coloured with a reddish hue.
KEY INGREDIENTS: Blend of pale, caramel and black malts, and three varieties of hops.
CHARACTER: Sweet and hoppy, caramel and dark fruity plum notes.



STYLE: Dry Cider.
COLOUR: Light yellow (varies by batch).
KEY INGREDIENTS: Okanagan apples, pears.
CHARACTER: Apple with notes of vanilla and cinnamon, mouth feel is crisp and dry.

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Groove Korea Magazine 2013

KEY PEOPLE

Introducing some of the editors, writers and photographers behind September's issue.



Daniel Tudor
U.K.

Daniel Tudor is The Economist's Korea correspondent. He also writes for a number of other publications, including a regular column in the JoongAng Sunday. Recently he released his first book, "Korea: The Impossible Country." Daniel is from Stalybridge, a small town near Manchester, England (since everyone asks, United, not City). In his spare time he enjoys playing guitar and bass. He contributed a column this month.

Jen Lee
U.S.

Jen is a Korean-American who resides in the city of Gwangju. She is currently working at an animation company while also doing work as a freelance artist whenever she can. Jen hopes to someday change the world with her silly drawings. When she's not working or trying to improve her skills, she can be found sleeping, watching cartoons or playing video games. Her current addiction is milk tea. Jen contributes the monthly comic strip "Dear Korea."



Dan Himes
U.S.



Dan is a Web nerd and Busan resident who has always lived near water. He grew up in Pennsylvania, but no, he isn't Amish. He loves long walks on Haeundae Beach, geeking out in front of his computer and sporting Hawaiian shirts each and every Friday. He enjoys these activities even more with a bottle of makgeolli. Dan is our website technician.

Britney Dennison
Canada

Britney is currently pursuing a Master of Journalism degree at the University of British Columbia. As a former teacher, she couldn't resist an opportunity to return to Seoul and try her hand in the magazine industry. She is also an avid traveler and a photography enthusiast. Britney is an intern at Groove Korea. She wrote the articles "All that jazz" and "[b] is for bracket."



James Little
New Zealand



James is a photographer hailing from Auckland. He has been shooting for Groove Korea for the past year and dabbles occasionally with words for the magazine. When not shooting covers you can find him jogging along the Han River, reading economics books, or debating with friends at the pub. His work can be found at jameslittlephotography.com.

THE INBOX

Groove readers' opinions and feedback.

DAILY NK LAUNCHES CROWDFUNDING CAMPAIGN

위험. Risk. It's a word all too familiar with Daily NK's staff, which is comprised of North Korean defectors, South Korean democracy activists and international researchers. Since 2004, the civil society-based online periodical has succeeded in reporting timely and accurate news by way of citizen journalists inside North Korea. The horror of public executions. The economic fallout from the reckless 2009 currency redenomination. The missteps of Kim Jong-un's succession, alongside the growth of the country's dynamic grass-roots marketization. Daily NK's success in circumventing North Korea's information blockade allows for eye-catching headlines in major international media including the New York Times, BBC and Al Jazeera. However, the day-to-day risks assumed by the organization and its operations are greater than the stuff of spy fiction. Daily NK staff members have survived harassment, hacking, detention and even torture in the midst of a status quo characterized by youth apathy, divisive politics and extremely limited resources. This last point is key. South Korea's charity culture and civil society — hallmarks of a consolidated democracy — remain underdeveloped. Yet the hope remains that South Korea's growing internationalization and blossoming multiculturalism, its savvy youth population and excitement about social media will generate opportunities for positive change on a scale never before seen.

Choi Song-min, a North Korean defector and former Daily NK reporter who first learned about the currency redenomination inside North Korea via Daily NK, ultimately escaping poverty with his family, comments, "I am a North Korean who had worked with a number of foreigners (at the Daily NK) to inform the world about the reality inside my home country. I feel grateful and a sense of responsibility." To this end, Daily NK is taking a risk and launching its first-ever crowdfunding campaign on Indiegogo towards redesigning its website, a necessity in a world connected like never before. We ask for your support in our efforts to promote the free flow of information on the Korean Peninsula.

Greg Pence is Daily NK's Director of Development. Go to www.dailynk.com for more information. — Ed.

RE: KOREA — KNOWING WHEN TO LEAVE

Having been raised in a very mobile family, I'm no stranger to feeling like a foreigner in "my" country, so this really struck a chord with me. It's just nice to know that someone else understands. I really hope I can reach this level of comfort and familiarity in Korea someday.

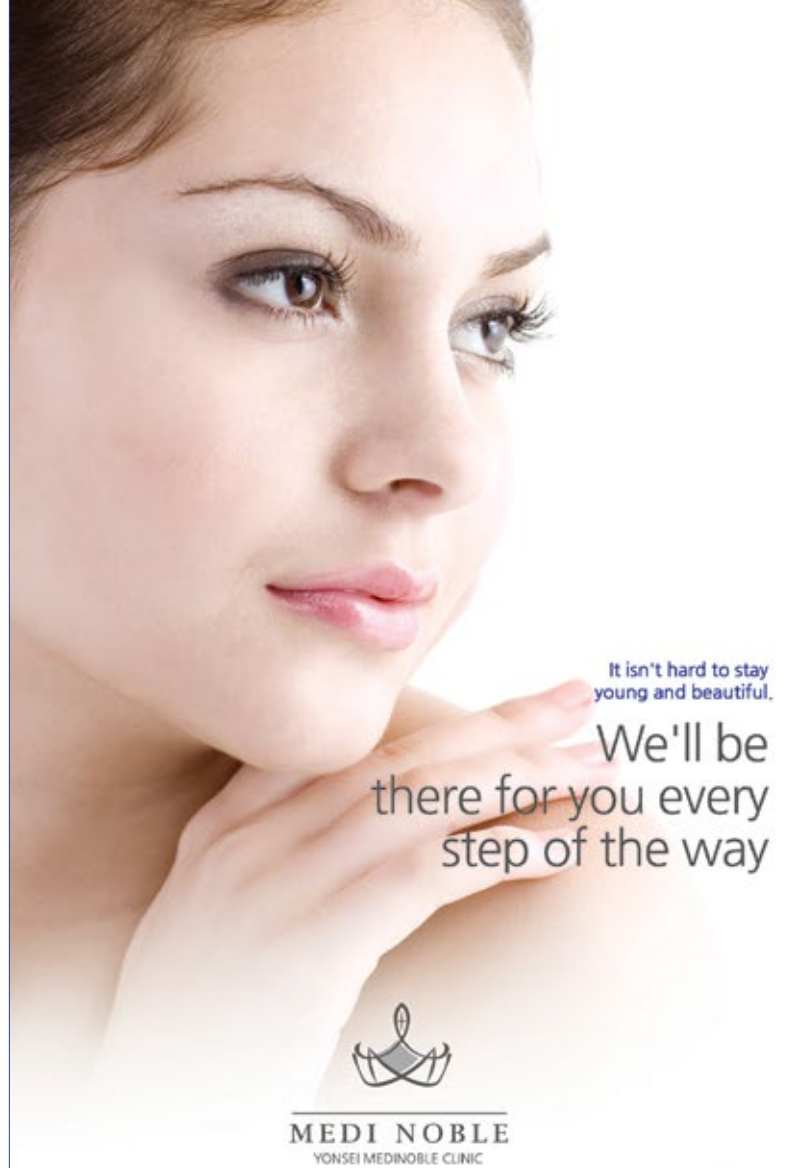
And I can definitely relate to missing the sounds of the city at night! I have an hour-long sound clip of city noises that I play when I go to sleep.

- Marianne J

RE: KOREA — KNOWING WHEN TO LEAVE


This is a very nicely written article. I've only been in Korea for a year and a half, so I'm still a newbie. However, I recently returned to the U.S. to visit family and friends, and I found myself missing Korea. ... I've become very comfortable in Korea, and have found the "adjustment" to Korean culture very easy.

- Anonymous



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MUST READS

A communist visits Seoul Page 40

Slavoj Žižek is arguably the only living philosopher who matters to people who don't care about philosophy. He has achieved a level of international fame that is unprecedented for today's great thinkers through his blunt criticisms of culture and politics.



Suicide and responsible reporting Page 32

The publication of the contents of suicide notes; photographs of crying mourners; information on the method of suicide; all of these can have a powerful psychological effect on vulnerable people who feel abandoned by the world.



All that jazz: Jarasum Page 52

This four-day jazz festival will take place from Oct. 3 to 6 and will feature some of the biggest names in the jazz industry today— making Jarasum one of Asia's best jazz festivals. This is something you don't want to miss (unless of course you don't like jazz).



Artist's Journey: Stand Up Seoul Page 62

Everyone loves a good laugh and Stand Up Seoul has been bringing laughter and mirth to stages across the Korean Peninsula since 2009. The comedy club offers great opportunities for new and upcoming comedians.



Bloom and Goûté Café Page 86

Bloom and Goûté Café marries romance of blooming flowers with traditional charms of Paris. Sipping a black coffee while being serenaded by the melodious notes of a Parisian classic, you might forget you are in Seoul. It's a café that would make Hemingway proud.



The best BBQ in Seoul Page 82

Beale Street gastropub specializes in Memphis dry rub barbecue. They have 10 beers on tap, a beautiful, soft-lit atmosphere, and the best — the best — fucking food in Seoul. Don't believe us? Give it a try for yourself.



COVER

Korea's dying students

When Chun Yoon-mi was in middle school, she was "absolutely sure" she wanted to kill herself. She narrowed it down to two choices: she would either jump off the building she shared with her grandparents, or she would overdose on pills.

Read the story on Page 32



Cover illustration by James Kim
Design by Park Seong-eun

Our past three issues:



August 2013

The great outdoors
The collapse of Pyongyang
Mind vs. machine



July 2013

Summer sips
The pianist from Pyongyang
Can shamanism survive?



June 2013

5 island escapes
12 flights under \$300
Jeonju in a day

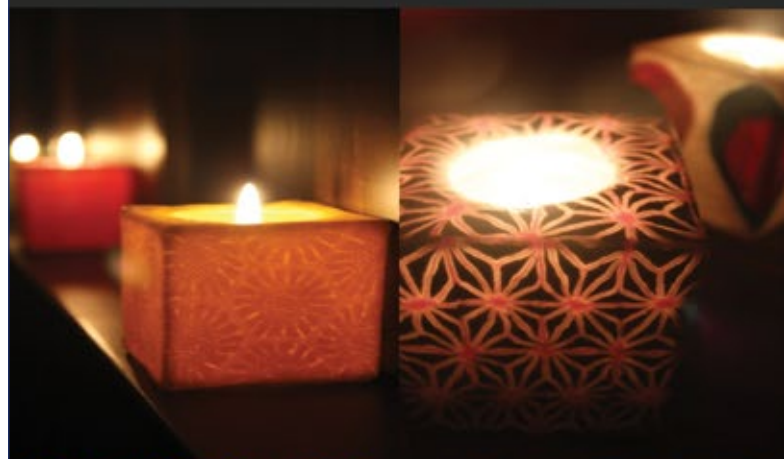


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WHAT'S ON

FESTIVALS

LIVE MUSIC

BARS, FOOD

TOURS, SPORTS

ARTS/NETWORK

BOX OFFICE

1 - Sunday

Tour Cheongpyeong Boat Excursion to Chuncheon with Royal Asiatic Society; 8:30 a.m.; raskb.com

Festival Dong Gang International Photo Festival @ Yeongwol Dong Gang Museum of Photography; to Sept. 22

Festival Last day of Yeongdong Grape Festival @ Yongdu Park, Wine Korea; ydpodo.co.kr

8 - Sunday

Festival Paju Folk Festival @ Imjingak Peace & Security Spot; Sept. 7-8; 5 p.m.

Festival Korea in Motion @ theaters in downtown Seoul; to Sept. 30; koreainmotion.com

2 - Monday

Festival Seoul Fringe Festival @ Hapjeong-dong; to Sept. 14; seoulfringefestival.net

Festival Busan Maru International Music Festival @ Busan Cultural Center; to Sept. 7; bmimf.co.kr

Bars/Food All-you-can-drink beer until 7 pm with meal order; 10,000 won @ Big Rock in Gangnam; Monday, Tuesday

9 - Monday

Festival Chungju World Martial Arts Festival @ Chungju World Martial Park; to Sept. 10; martialarts.or.kr

Bars/Food 2 for 1 fish & chips @ Wolfhound (Tuesdays); wolfhoundpub.com

3 - Tuesday

Arts YEOL Lecture "Perception of "New Woman" @ Seoul Museum of History, Seminar Room; yeol.org

Network Deadline for AMCHAM-Labor Day Picnic register amchamrsvp@amchamkorea.org

Bars/Food BBQ night @ Craftworks (Tuesdays); craftworkstaphouse.com

10 - Tuesday

Network Familiar Faces: the personal nature of shamanic paintings lecture @ Somerset Palace; 7:30 p.m.; raskb.com

Network AMCHAM Green Growth Lunch apply deadline @ Lotte Hotel; amchamrsvp@amchamkorea.org

4 - Wednesday

Live music New York Philharmonic @ Seoul Arts Center, Concert Hall; 8 pm; sac.or.kr

Tour DMZ/JSA Excursion with Royal Asiatic Society; 8 a.m.; raskb.com

Arts Korean Music Class apply deadline; @ National Gugak Center; class on 7th; gugakwon@gmail.com

11 Wednesday

Bars/Food 3,000 won off JD, Finlanda vodka @ DOJO in Itaewon; Wednesdays

Festival Hyoseok Cultural Festival @ Pyeongchang-gun Bongpyeong-myeon Culture Village; to Sept. 22; hyoseok.com

5 - Thursday

Bars/Food Stand-up Seoul @ Rocky Mountain Tavern in Itaewon; 9 pm; rockymoun taintavern.com; 1st Thursday of month

Festival Goesan Red Pepper Festival @Jonghap Undongjang; to Sept. 8; festival.goesan.go.kr



Stand Up Seoul at Rocky Mountain Tavern on Sept. 5. Read story on Page 62.

12 - Thursday

Box Office "Monsters University" opens in theatres across Korea; cineinkorea.com

Sports KIA Tigers vs LG Twins in Jamsil Baseball Stadium at 6:30 p.m.; mykbo.net

6 - Friday

Festival Wonju Hanji Festival @ Hanji Theme Park area; to Sept. 9; wjhanji.co.kr

Festival Gwangju World Music Festival @ Chonnam National University; to Sept. 7; gjwmf.com/2013eng

13 - Friday

Festival Hongseong Namdanghang Port Big Shrimp Festival @ Namdang-ri, Seobu-myeon, Hongseong-gun; naepofestival.com

Sports KIA Tigers vs LG Twins in Jamsil Baseball Stadium at 6:30 p.m.; mykbo.net

7 - Saturday

Festival African Festival @ Seongsuk-cheon Fountain Square, Seoul; 12 pm; global.seoul.go.kr/seongsuk

Festival Geumsan Ginseng Festival @ Geumsan Ginseng Museum and the Ginseng St.; to Sept. 15; tour.geumsan.go.kr

14 - Saturday

Festival Lets Rock Festival @ Hangang Park; Sept. 14-15

Festival Donghae Squid Festival @ Mangsang Beach (Main Stage), Mukhoang Port area; to Sept. 15; dhtour.go.kr

[b]racket will hold an exhibition Sept. 12. Read story on Page 66.



15 - Sunday

Tour Experience Chuseok with Royal Asiatic Society; raskb.com

Festival World Traditional Medicine Fair @ Donguibogam Village; to Oct. 20; tramed-expo.or.kr

16 - Monday

Bars/Food Wing night @ Craftwårks in Noksapyeong (Mondays); craftworkstaphouse.com

Festival Busan Biennale @ Busan Museum of Art, etc.; to Oct. 13; busanbiennale.org

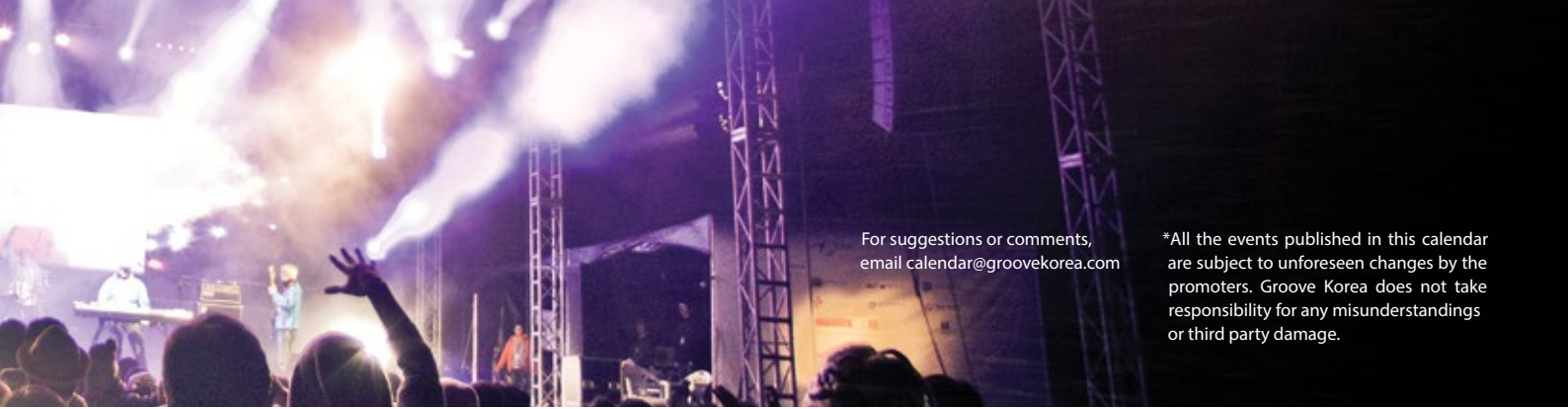
17 - Tuesday

Bars/Food 1/2 price burgers @ Dillinger's; dillingersbar@gmail.com; Tuesdays

Bars/Food Trivia night @ Shenanigans (formerly Bless U) in Itaewon, exit 1, 9 pm; Tuesdays



Live music Pianist Paik Kun-woo Recital @ Seoul Arts Center, Concert Hall; 7 p.m.; sac.or.kr

Bars/Food Happy hour One free Big Rock beer upon order of burger until 7 pm; Saturdays; www.bigrockbeer.co.kr



For suggestions or comments,
email calendar@groovekorea.com

*All the events published in this calendar are subject to unforeseen changes by the promoters. Groove Korea does not take responsibility for any misunderstandings or third party damage.

18 Wednesday	19 - Thursday	20 - Friday	21 - Saturday	22 - Sunday	23 - Monday	24 - Tuesday
Chuseok Korean traditional Harvest Festival; Sept. 18.,19, 20	Chuseok Korean traditional Harvest Festival; Sept. 18.,19, 20	Chuseok Korean traditional Harvest Festival; Sept. 18.,19, 20	Tour Visit Seonunsa Temple and Gochang Fortress with Royal Asiatic Society; 8 a.m.; raskb.com	Festival Gwangju Biennale @ Gwangju Biennale Exhibition Hall; to Nov. 3; gwangjubiennale.org/eng/	Bars/Food 5,000 won off Wolfhound's burger; facebook.com/WolfhoundPub/ ; Mondays	Bars/Food All-you-can-drink beer until 7 pm with meal order; 10,000 won @ Big Rock in Gangnam; Monday, Tuesday
Bars/Food 3,000 won off JD, Finlanda vodka @ DOJO in Itaewon; Wednesdays	Bars/Food All Big Rock beer only 5,000 won from 10 pm until midnight; Thursdays; www.bigrockbeer.co.kr	Bars/Food Happy Hour 2,000 won off beer/wine @ Craftworks in Noksapyeong; 4-6 pm;	Live music Yuhki Kuramoto Piano Concert @ Seoul Arts Center, Concert Hall; 5 p.m.; sac.or.kr	Festival Cheongju International Craft Biennale @ Cheongju Cultural Complex; to Oct. 20; cheongju.biennale.or.kr	Bars/food Open mic @ Tony's in Itaewon (Mondays); tonysitaewon.com	Network North Korea's Juche Myth lecture @ Residents' Lounge, Somerset Palace; 7:30 p.m.; raskb.com
Bars/Food Wing night @ Dillinger's in Itaewon; dillingersbar@gmail.com ; 400 won wings; Wednesdays	Bars/Food Food Rib night @ Reilly's Taphouse in Itaewon (Thursdays)	Bars/Food 2 for 1 fish & chips until 7 pm @ Big Rock in Gangnam; Fridays; www.bigrockbeer.co.kr	 <p>"Monsters University" opens in theaters across Korea on Sept. 12. Read story on Page 68.</p>			
25 Wednesday	26 - Thursday	27 - Friday	28 - Saturday	29 - Sunday	30 - Monday	
Bars/Food Standup comedy (Wednesdays) @ Tony's in Itaewon; tonysitaewon.com	Festival Bonghwa Pine Mushroom Festival @ Sports Park Mountain area; Sept. 27-30; bonghwafestival.com	Festival Andong Maskdance Festival @ Andong Maskdance Park; Sept. 17-Oct. 6; maskdance.com	Festival Yeosu Ceramic Festival @ Silleuksa Temple site area; Sept. 28-Oct. 20; yeojuceramic.com	Education — The first-ever Google Apps For Education summit @ Seoul Foreign School; Sept. 28-29; Shreekent@seoulforeign.org	Bars/Food Mexican night @ Sam Ryan's in Itaewon; samryans.com ; Mondays	
Bars/Food English teacher's night @ Big Rock in Gangnam; 10% off; Wednesdays; www.bigrockbeer.co.kr	Bars/Food Wing Night @ Wolfhound in 'Twan; 4,000 won for 10; Thursdays; facebook.com/WolfhoundPub	Festival Suwon Hwaseong Cultural Festival @ Suwon Palace; Sept. 27-Oct. 1; shfes-eng.suwon.ne.kr	Festival Icheon Ceramic Festival @ Seolbong Park; Sept. 28-Oct. 6; ceramic.or.kr	 <p>JARASUM INTERNATIONAL JAZZ FESTIVAL</p>		
Bars/Food Quiz night @ Craftworks in Noksapyeong (Wednesdays); craftworkstaphouse.com	Festival Gwacheon Festival @ Gwacheon City Hall; to Sept. 29; gcfest.or.kr	Live music Hagen Quartet @ LG Arts Center; 8 p.m.; lgart.com	Festival Baekje Cultural Festival @ Gongju-si & Buyeo-gun; Sept. 28-Oct. 6; baekje.org			
Bars/Food Quiz night @ Phillies in HBC, 9 pm; Wednesdays	Festival Millennial Anniversary of the Tripitaka Koreana @ Haeinsa Temple; Sept. 27-Nov. 11; tripitaka2011.com	Festival Seogwipo Chilsimni Festival @ Seogwipo Chilsimni Park area; to Sept. 29; i70ni.com	Festival Gyeonggi International CeraMIX Biennale @ Icheon, Yeosu; Sept. 28-Nov. 17; kocef.org			

Jarasum Jazz Festival will be held Oct. 3-6. Read story on Page 54.



KOREA JOONGANG DAILY

In association with

International Herald Tribune

NATIONAL NEWS with GROOVE

September 2013 / www.koreajoongangdaily.com

RISING SEX CRIMES

One of the most-followed sex crimes this year involves former Blue House spokesperson Yoon Chang-jung, who became the target of an American police investigation over his alleged sexual assault of a Korean-American intern during President Park Geun-hye's trip to the United States in May.

A TV show gauged the Korean public's sentiments toward the matter, and while some put the blame on Yoon, some were of the opinion that it "wasn't a big deal." A few others were quick to point out that, "if it happened here, it wouldn't have caused such a fuss."

Yoon, for his part, blamed the "misunderstanding" on "cultural differences," which resulted in protest from the public, with many wondering just what "culture" Yoon was referring to. This has raised further questions about the culture of looking at women in Korea.

But Yoon is not the only one with misunderstandings.

According to findings by the Supreme Court, the number of sex crimes committed by teenagers jumped eleven-fold in the past decade, suggesting that something needs to happen in the classrooms. There were 22,034 sexual abuse cases reported last year, although that does not take into account the unreported cases.

The rising number is a concern.

According to Jung Ha Kyung-ju, a spokesperson for Korean Womenlink, an organization that helps victims of sexual abuse, those numbers are just a fraction of the overall problem. "We think only about 7 percent of sex crimes get reported and, within that percentage, victims who stick it out in court until the guilty charge is dealt is 0.3 percent," she said, adding that the organization believes that education is the key to overcoming prejudices and equipping young people who will pave the way for change.

SOMETHING MUST BE DONE IN CLASSROOMS TO REVERSE A CULTURE OF SEX CRIME COMPLACENCY

Conservative school nurses

While the government asks schools to spend 17 hours a year on mandatory sex education, there is no standardized syllabus in the curriculum, nor are there practical guidelines or proper monitoring.

Unlike some schools in the West that incorporate sex education into the curriculum, Korean students aren't given adequate lessons on sex, with the 17 hours being divided into intermittent one-hour slots. "There is a sort of don't-ask-and-don't-tell attitude toward sex education," said Kim Joon, a high school student who said he couldn't remember what was covered during the mandatory sex education. He said it took place a few times a year at his all-boys middle school.

When asked about a hypothetical situation in which a friend had been sexually assaulted, Kim said, "I don't think I learned anything that would come in handy. ... But from having been to school in the U.S., I know that we should find a trustworthy adult."

School nurse Doo Jin-ok, 59, who has spent a quarter-century at a middle school for girls in Seoul, is responsible for the welfare of about 600 pupils.

With regards to the 17-hour mandatory requirements, she makes up the curriculum because "apart from a brief disclaimer," the government offers nothing else.

"We ask sex education specialists to come in a few times a year to talk to the students," said Doo.

Doo admits to being "a bit conserva-

tive," saying that she will only go so far as to alert girls that ask of a few contraceptive methods, "but not something like putting on a condom."

Each school nurse is responsible for their school, and while they have regular meetings and visit other schools to compare strategies, there is no national standard to ensure that all kids receive adequate information.

Doo said that, as her kids are "pretty well-behaved," there is no need to give out more information than informing them of audio-visual websites. "I guess at co-ed schools, the kids are more progressive, but here in the time that I've taught, I haven't had anyone report sexual abuse," said Doo.

Although Doo thinks sex education has come a long way since the "days when it consisted just of 'this is your menstrual cycle,'" she does believe that one must be careful with the subject matter. "Opening their eyes up to such things can be dangerous. In Switzerland they found that kids were worse off after given sex talks," said Doo.

Changing the message

"Schools often think that if you teach kids about sex that they're going to be trying it out and that it corrupts them," said Jung Ha, the Womenlink spokesperson, who believes a negative attitude toward sex is damaging the kids.

She believes a healthy sexual awareness will lead to individuals who can relate to the opposite sex, and also be ready to handle any tricky situation.

"We think kids should know the facts about sex. It's about their bodies," she

said, arguing that students of all ages need to be well aware about a component of their identity.

"The thing is, a lot of victims already blame themselves, and that's why so few incidents are reported," said Jung Ha, who thinks that Korean society has a way of looking at sex crimes through the eyes of men.

"We've even had victims who later confess that, before it happened to them, they thought women who were raped were often partly to blame.

"Because most victims are women, people have this idea that it's something that women do, or something that men can't help."

Meanwhile, the perpetrators also seem to share this distorted vision.

"They don't believe that they raped anyone, but that it was consensual," said Jung Ha.

To combat this notion, the organization has been active by campaigning, distributing flyers and speaking to students from elementary school to college — doing the job that those school nurses should be doing.

With booklets that are informative, fun to read and deal with issues that are left alone in the classrooms — and family rooms too, no doubt — Jung Ha said that change is happening.

"We are getting more inquiries from parents, too, who want to talk to their kids about sex, but because they were not given adequate information, they ask us (where to start)."

Lee Eun-young, a high school teacher at Doo's school, said that even if a great curriculum were available, parents wouldn't be in favor of cutting back on traditional education to include classes on sex.

"Especially in high school, everything is geared towards getting kids into college; a lot of parents wouldn't want (more sex education)," said Lee.

RAIN REINSTATED?

Even though the Ministry of National Defense has announced plans to dissolve the Defense Media Agency's public relations support unit — where enlisted celebrities served as so-called "entertainment soldiers" — debate is still swirling about the controversial program. Some are even calling for celebrities who have already served as entertainment soldiers to be required to re-enlist and perform their military service all over again.

The latest debate is over 10 former entertainment soldiers who reportedly did not properly complete the paperwork to join the special unit. But one name mentioned is much bigger than the others — Rain, the singer and actor whose real name is Jung Ji-hoon.

Rain was discharged from the military last month, but before he left his name was mentioned in a controversial TV documentary about inappropriate behavior among entertainment soldiers.

Two other entertainers, Se7en and Sangchu, were

caught drinking and going to an illegal adult massage parlor in Chuncheon, Gangwon. Although Rain was not with those celebrities, he did perform at the same event earlier in the day.

Now, however, Rain is being pulled into this new controversy over his application to the public relations support unit.

To be selected for the entertainment unit, celebrities had to present their career histories, detailing the TV programs and movies they starred in and music they released. In addition, the celebrities were asked to submit a letter of recommendation by any relevant association.

Kim Kwang-jin, opposition Democratic Party lawmaker, says that Rain benefited from his fame and was chosen as an entertainment soldier even though he did not complete the full application.

The lawmaker also added that requiring soldiers who had problems with their enlistment to serve again was "righteous."

'SEX PARTY' PROBE WRAPS UP PROSECUTION GIVEN LIST OF SUSPECTS

Police have wrapped up their four-month investigation into a high-profile sex-for-influence scandal by referring a long list of influential suspects to the prosecution on multiple lurid charges. The men allegedly attended lavish sex parties.

The 18 people include former Vice Justice Minister Kim Hak-eui and Yoon Jung-cheon, the construction firm head who arranged the parties at his Wonju villa in Gangwon.

The National Police Agency announced that they had booked Kim on rape charges without physical detention.

They are keeping Yoon behind bars on multiple charges including rape, drug possession and fraud.

The 16 others on the list reportedly include former and incumbent senior government officials, university professors and a former president of a university hospital. Fifteen were booked without physical detention.

A former executive director of a Seoul savings bank has been jailed for providing Yoon with 32 billion won

(\$28.6 million) in illegal loans.

During a press briefing at the National Police Agency, the police said some women brought to the parties claimed Yoon forced them to have sex with his guests.

They added that Kim attended an event sometime between March and April of 2008.

Police also confirmed that they do indeed have three much-discussed video files that allegedly show Kim having sex with one such woman at the villa.

"They show sexual activities, as it has been rumored," said investigating officer Huh Young-bum during the briefing.

Yoon has been suspected of offering raunchy entertainment to influential figures in return for helping him win construction orders. He has been in jail since July 10.

The investigation into the scandal has drawn intense public interest, especially into whether Kim Hak-eui — with his elite life as a prosecutor — had accepted sexual favors as bribes.

COP KILLS HIS MISTRESS

The Gunsan Police Precinct in North Jeolla sought a warrant to detain a 40-year-old officer surnamed Jeong for killing his 39-year-old mistress, surnamed Lee.

Jeong allegedly strangled Lee while they were arguing about ending their relationship in Jeong's car at about 8:30 p.m. July 24. Before they met that day, the victim told Jeong several times that she needed money because she was pregnant. Jeong gave her 3 million won (\$2,667) in the car and said he did not want to see her again. Lee refused, saying she would tell Jeong's wife about their relationship if he didn't give her more money. As she took out her smartphone and acted like she was going to call Jeong's wife, the officer tried to take the phone away. Jeong then choked her to death.

"I realized she wasn't breathing about two minutes after (I started choking her)," Jeong said during questioning, admitting to murder and abandoning the victim's body. "I took off her clothes so the body could decompose quickly. I was afraid that my relationship with Lee and the unborn baby would break up my family."

However, the Jeonbuk Police Provincial Agency said on Saturday that the National Forensic Service conducted an autopsy on Lee and found no signs of pregnancy, though it was impossible to know whether she was in the early stages of pregnancy because her body was so decomposed.

On July 25, the family of the victim reported to police that Lee was missing, identifying Jeong as the prime suspect. Police questioned Jeong that day, but sent him home due to lack of evidence.

He had been moving around Gangwon; Jecheon, in North Chungcheong; Daejeon; Jeonju, in North Jeolla; and Nonsan, in South Chungcheong, for more than a week, but was arrested at a PC game room in Nonsan, South Chungcheong.

Choi Jeong-seon, chief of the Gunsan Police Precinct, was relieved of his command on Saturday for mismanaging his staff in relation to the questionable investigation of this case.

NAVER ACTING AS BROKER IN ONLINE SEX INDUSTRY

In a country that officially bans pornography and prostitution, Naver, Korea's top online portal, is under fire for failing to crack down on prostitution websites hosted on its servers.

Naver, which has a 70 percent share of Korea's search industry, is an online center for sex-industry brokers helping potential clients find sex services through such community sites, or cafés.

The businesses offering sex services spend a lot of money advertising on Naver's community sites.

The Korea Communications Commis-

sion reports that the number of illegal community sites it discovered on portals including Naver and Daum soared during the first half of this year to 1,113 from 80 in 2009.

Most were on Naver.

"It turns out Naver has three times more than Daum," said a commission official speaking on the condition of anonymity. "There's been a four-fold increase in the number of such illegal sites busted by the commission on Naver over the past five years."

Daum is Korea's second largest

search portal.

The largest group of illegal sites offers information about "kissing rooms," which offer much more than kissing.

If you search for the words "massage" or "kiss rooms" on Naver, you will get nearly 80 community sites.

And some community sites don't show up on searches. They run under the radar and can only be accessed by people who are introduced by other members. Once a person joins the racy community sites, they see banner ads for businesses offering sex. Click on

the ad and you are directed to the business's home page.

The people who run the cafés have an obvious reason to be available through Naver: money.

"A single adult site operator spends 300,000 won (\$267) a month to put an ad on a community site," said a former manager of a café that specialized in promoting massage places in Seoul. A single café normally has ads from 130 adult-themed businesses, he added. That adds up to "tens of millions of won a month," he said.

THE HISTORY COLUMN

KOREAN WOMEN AT THE TURN OF THE CENTURY

A look at Korean women and their
historic struggle for equality

Column by **Walter Stucke** / Illustration by **James Kim**



Under the influence of Japanese colonialism (1910-1945), the roles of Korean women stagnated. In pre-colonial Korea, women were dominated by their husband and their husbands' family; this control was influenced by the strict tenets of neo-Confucianism, which taught five basic human relationships — including the husband and wife, where the wife is to be subservient. Christian missionaries began

making positive inroads through education (which may have only provided moderate relief), but Korean women still suffered under the heavy hand of patriarchy. When Japanese colonialism took place, it only provided a surface-level change for Korean women. The Japanese expanded the public school system and began the industrialization of Korea, which led to new employment opportunities. In spite of

this development, however, which was primarily for the benefit of Japan, most Korean women still found themselves in a subjugated position. Korean women simply moved from one form of oppression to another.

Groove Korea sat down with Dr. Jun Yoo, associate professor of History at the University of Hawaii at Manoa, to discuss the roles of women under Japanese colonialism.



ABOUT THE COLUMN

In this column, Walter Stucke interviews a historian to provide insight into the country's past. He has an MA in Korean History and lives in Busan with his wife. His opinions do not necessarily reflect those of Groove Korea. — Ed.

'BY 1893, THE COUNCIL ... DECLARED THAT THE CONVERSION OF MOTHERS AND THE TRAINING OF YOUNG GIRLS ... WERE VERY IMPORTANT. WHY? THEY WOULD CONVERT THEIR SONS!'

Yoo is the author of "The Politics of Gender in Colonial Korea: Education, Labor, and Health, 1910-1945" (2008). He specializes in modern Korean history, East Asian history, colonialism, and cultural and gender studies.

Groove Korea: What was life like for the typical Korean woman before the Japanese occupation period of 1910-1945?

Jun Yoo: I always tell my students that you need to look at the previous period to really understand the changes under Japanese colonial rule. You had a very rigid class system, almost like a caste system, and the higher you went up the socio-economic ladder, the more oppressive it got for women in terms of their freedom. If a peasant's wife represents the "typical Korean woman," you have one form of oppression being replaced by another. In other words, you still have to deal with an evil landlord — whether he is Korean or Japanese — who extracts taxes from you. You also see new forms of oppression like the modern factory system in the urban areas. On the other hand, there were those who were able to take advantage of new spaces (e.g., education) and experiencing a kind of "self-awakening." Of course, what makes these experiences so unique is that Korea was colonized by the Japanese, and even if a Korean woman wanted to be free or experience modernity, her status as a colonized subject prevented her from doing things that, let's say, an educated woman from Japan could experience.

Who first gave Korean girls and women educational opportunities on a large scale?

The Japanese would claim that they opened up more public schools — one for every three myeon, or township. Regarding schools where young girls could learn how to read and write, the missionaries made inroads there first, but the Japanese discovered an ingenious way to curtail missionary efforts to educate young girls. The Japanese standardized the educational system (e.g., curriculum, number of desks, playgrounds, etc.).

If you did not graduate from a "recognized" school (government certification), you could not qualify for higher education. In other words, instead of using violence, the Japanese figured out a way to close down quite a few missionary schools (since you now needed to attend a Japanese school if you wished to go to university). Several of these missionary schools, however, did become universities like Yonsei.

Why do you think Christian missionaries sought to expand educational opportunities for Korean women and girls?

It was very simple. I would call it didactic philanthropism — (the idea that) Evangelism should not be separated from the church and the "school" became the "door to the church." By 1893, the Council of Missions declared that the conversion of mothers and the training of young girls through education were very important. Why? They would convert their sons!

Which new educational opportunities did the Japanese government afford Korean girls and women after 1910?

If you attended a recognized school, you could potentially go study abroad in Japan. Quite a few women used their missionary connections to go to the United States. Of course, this does not mean that the majority of Korean women had all the free time in the world to attend school. This is why it's important to understand the Confucian/patriarchal system and the devaluation of girls/women.

In your opinion, how did the collision of Western ideas and Japanese colonialism with the neo-Confucian order of Korea alter the lives of Korean women the most?

The Japanese did not come to Korea to completely alter the lives of peasants. Why should they? If you look at the cadastral survey from 1910-1919, the Japanese were simply learning how Koreans bought and sold their lands (e.g., using titles). Why not offer contraceptives to the poor rural women who wanted a moratorium on childbirths (a very modern thing)? The answer: The Japanese needed a class to exploit in the countryside. The other thing we might want to think about is this: If I gave you a pair of eyeglasses, and they were made in Japan, would you wear it? Of course, you can now see and since missionaries and other Westerners wear them, it's modern but also practical, etc. However, if I asked you to wear a kimono, would it be the same thing as wearing a pair of glasses? This is where the colonial-modernity heuristic works to explain the contradictions of this period.

How did the role of Korean female labor change from 1910 to 1945?

The term *yogong* literally meant women's work. The name got a new meaning and it signified the factory female worker. They opted to use "loco parentis" ideas from neo-Confucianism to prod patriarchs to send their daughters to

the factories. You also have to distinguish the seasonal factories (rice polishing, rubber, etc.) from the textiles: different demographics (e.g., married women for the seasonal jobs) versus the textiles (young girls — deemed docile). What you also see is a large out-migration of people, including young girls, to these centers.

As a society, do you believe that the overall mental, physical, and emotional health of women improved or deteriorated during the Japanese occupation?

You have to understand the colonial period was only 35 years, and the last 15 years were pretty intense — total war/mobilization. Again, looking at the different classes would be instructive, but for the lower classes it was one oppression being replaced by another.

It is well known that the Japanese government forced many Korean women into prostitution during World War II. Did the Japanese government involve Korean women in this same tragedy or other similar tragedies before World War II?

The Japanese initially brought *karayuki* (sex workers) to Korea when they first established the brothel system in 1902 and opened 25 or so pleasure districts in Korea thereafter. They transformed the old Kisaeng Academy in Pyongyang in 1926 into a kind of a school for training high-class escorts. You also have young women expelled from the factories after getting raped by a factory foreman, etc. Some of them ended up as streetwalkers or at one of these red-light districts. If you read Kim Tong-in's story "Potato" (1925), you sense that, as in the story, some people had to resort to prostitution to make ends meet. There were fathers who sold their daughters into prostitution as well, and you can read about these kinds of stories not only in popular fiction but in the newspapers. I'm not condoning what the Japanese did. In fact, the Japanese owe these women an apology. One needs only to look at this oppressive patriarchal system and see how it enabled the trafficking of women in one form or another.

Which tenets of neo-Confucianism remained, and to a greater degree, still remain in place?

I think the power of mothers is something that is fascinating. To be sure, I can focus on the other issues that other people have talked about in terms of the proverbial glass ceiling for women, gender bias, etc. I think there is a very strong mother-son relationship that still exists today and is quite powerful. People should not underestimate the power of the mother — there is a great piece by Cho Hae-joang (Yonsei) about mother power ("Male Dominance and Mother Power: The Two Sides of Confucian Patriarchy in South Korea," 1996). You should read it.

GROOVE

SUICIDE: MEDIA MUST BE RESPONSIBLE

Korean media is hardly innocent. A high-profile suicide usually leads to an orgy of speculation, mawkishness and even the glorification of the deceased

Column by **Daniel Tudor** / Illustration by **Craig Stewart**



I live very close to Mapo Bridge. I walk across to Yeouido about three or four times a week, to take in the breeze and get what a charitable person might call "exercise." It used to be a very quiet stroll, save for the odd cyclist overtaking me every now and then. But recently, the bridge has become a tourist attraction of sorts.

The reason for this is rather grim. As Mapo Bridge is a notorious suicide spot, a series of Samsung-sponsored signboards urging you to

"think one more time" or "pick up the phone" have been installed. They even light up as you go past them. Several times, I've had fellow waegukin folks approach me to ask if they are on "The Bridge of Life" – the name for Mapo Bridge used in the anti-suicide campaign. Meanwhile young Korean ladies seem to enjoy having their pictures taken by the signboard that reads "love me."

In July, self-styled "male rights" campaigner

Sung Jae-gi also ended his life there, not far from the "love me" sign. He had been trying to raise badly needed cash for his group via a risky, suicide-themed publicity stunt, and ended up paying for it with his life. Since then, the spot he jumped from has attracted a small but steady stream of mourners. They leave offerings of alcohol, and write messages to him on handkerchiefs that they then tie to the railings. Many have tears in their eyes.



ABOUT THE AUTHOR

Daniel Tudor, the Economist's Korea correspondent, writes about topics of interest in Korea today. Recently he released his first book "Korea: The Impossible Country," which has been the subject of articles and reviews in the Financial Times, The Wall Street Journal, Time, and others. His opinions do not necessarily reflect those of Groove Korea. — Ed.

AS MAPO BRIDGE IS A NOTORIOUS SUICIDE SPOT, A SERIES OF SAMSUNG-SPONSORED SIGNBOARDS URGING YOU TO 'THINK ONE MORE TIME' OR 'PICK UP THE PHONE' HAVE BEEN INSTALLED.

Though Mr. Sung's death wasn't a suicide in the full sense, I would be curious to know what happened to the suicide rate in the weeks that followed his death. Though he was not taken seriously by most people, he was nationally famous and had a hard-core, loyal fan base. Many of the messages left in his honor note the "sacrifice" he made, and reference the desperation of him and his group.

There is plenty of evidence to suggest that suicide rates can rise dramatically following high-profile cases, as happened in the wake of Japanese singer Yukko Okada's suicide in 1986. Media coverage makes it worse – social psychologists like Robert Cialdini (author of the seminal text "Influence") state that the more details about the suicide that are revealed, the greater the chance of copycat suicides. The publication of the contents of suicide notes; photographs of crying mourners; information on the method of suicide; quotes from those who loved the victim; all of these can have a powerful psychological effect on vulnerable people who feel abandoned by the world.

Korea was actually a low-suicide country 30 years ago. I tend to ascribe its growth to the alienation of life in an industrialized society, the fallout of the 1997 crisis, and the excessive spirit of competition that infects all areas of modern Korean life. But the Korean media is hardly innocent, either. A high-profile suicide usually leads to an orgy of speculation, mawkishness, and even the glorification of the deceased – glorification that, crucially, was not given during the person's life.

I have seen film crew after film crew at the spot where Mr. Sung jumped. And during the three-day search for his body, photographs of him letting go of the railings were all over news websites. Although press freedom in general needs to be encouraged – especially in Korea, where it seems to be in retreat – I am coming to the conclusion that an exception should be made for suicide. With the highest rate of suicide in the world, Korea should take extreme measures on how it is reported in the media.

One of the most democratic and open societies in the world, Norway, has already done this. Journalists there are banned from saying virtually anything about a suicide case, other than the fact that it happened. Of course, information cannot be completely suppressed in the internet age. But its prominence and mainstream influence can be reduced. In just this one case, I think it should be. **GROOVE**

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SHOW ME THE MONEY

It's easy to get money safely in and out of your Korean account, but know what information you need beforehand

Story by **Paul Sharkie** / Illustration by **James Kim**



Quite often I am asked the question, "How can I receive money from an overseas account into my Korean bank account?" I am also frequently contacted by understandably concerned customers whose outward remittance was delayed due to insufficient or incorrect information being passed on as part of the transaction.

Notwithstanding, as a sender or a receiver, delayed transactions and potential additional fees can be quite distressing. However, in both scenarios, although the teller (in Korea or elsewhere) will require more than just a bank name and account number, it is still very simple to send and receive money to and from your Korean bank account. Let us assess which information is crucial in the process.

Outward overseas remittance

If you wish to send money from your Korean account, you will need the following information:

- Receiving bank information
- Receiving bank's name
- Receiving bank's branch name
- Receiving bank's address
- Receiving bank's (international) routing number (SWIFT code / ABA number / Transit number / BLZ code / IBAN code / Sort code / other)



ABOUT THE AUTHOR

Paul Sharkie is the Foreign Client Relationship Manager for Shinhan Bank's Foreign Customer Department. Please visit Shinhan Expat Banking on Facebook for more information. The banking information provided in this column is based on Shinhan Bank policies and may not be applicable to all banks in Korea. — Ed.

It is worth noting at this point that while the kind of routing number varies from one country to the next, the purpose is always to identify the beneficiary's specific country, bank, branch and account as well as the successful delivery of funds. It is sometimes the case that an overseas remittance is made without the correct routing number and the customer's transaction is unable to be processed, resulting in additional fees. Therefore it is worthwhile to contact your receiving bank or check your online banking profile (if you have one) for your international routing number.

Inward overseas remittance

When receiving money into your Korean account, the remitter (the person sending the money) will require the following information to complete a successful transfer:

Recipient information (your personal account information):

- Recipient's name
- Recipient's phone number
- Recipient's address (in Korea)
- Recipient's email address

Recipient's receiving bank information

- Recipient's bank account number
- Receiving bank's name
- Receiving bank's branch name
- Receiving bank's address (branch address or your head office address will suffice)
- Receiving bank's SWIFT code (ask your bank for this if you do not know it)

Fees

As with outward remittance fees, the fees both sender and receiver will have to pay for inward remittance vary between banks. In the case of Shinhan Bank, there is no inward remittance fee if the amount received is less than \$100 USD (or equivalent). In our case, however, 10,000 KRW will be charged if the amount received is greater than or equal to \$100 USD. Please note that the remitter (person sending the money) will be charged outward remittance fees from their bank as well — an important factor to consider.

There is no limit to the amount you can receive into your Korean bank account from overseas, though you may have to report it depending on what the money is to be used for. Upon arrival, the funds will thus not be deposited into your account until a teller has contacted you and confirmed the purpose of the funds. To find out your bank's specific rules, you should contact one of their local branches.

If the funds are merely for living expenses, the matter will be left at that, but for other purposes, it may have to be reported to the appropriate entity. For example, if you want to buy stocks, the Financial Supervisory Service should be made aware. If you want to use the money to purchase a home, it must be reported to the government office in the local "gu" (district) or "si" (city). If the funds are for a foreign direct investment, KOTRA or the bank will have to be notified. Your teller should keep you informed about these important facts as, ultimately, in order to send the amount(s) back overseas again, it must have been reported correctly in the first place.

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KOREA'S DYING STUDENTS

WHY ARE SO MANY YOUNG PEOPLE TAKING THEIR LIVES?

Story by **Deva Lee, Matthew Lamers**
Illustrations by **Craig Stewart, James Kim**



When Chun Yoon-mi was in middle school, she was “absolutely sure” she wanted to kill herself. She narrowed it down to two choices: she would either jump off the building she shared with her grandparents, or overdose on pills. Bullies at her school had urged her to commit suicide, telling her she was the reason her parents divorced. The date was set.

“However, a few days before I planned to do it,” she says, “I saw my grandma crying and smiling over a picture of me as a baby ... and it made me feel guilty.” Chun — whose name has been changed to protect her identity — chose to survive. “If I did indeed kill myself, my grandma and mom were the ones who were going to suffer,” she explains. She endured another year of bullying before moving to the United States to live with her mother.

Just over a year ago, a girl in Gangwon Province wasn’t as fortunate. In the suicide note she left, she explained that she was “sorry,” but that she killed herself “because life is too tough.” Her mother discovered the body in the garden of the family’s apartment. She was 10 years old.

Suicide is responsible for around 40 deaths per day in Korea, and can be considered a national epidemic. With the highest rate in the Organization for Economic Cooperation and Development

(OECD) — whose members are generally democratic and developed countries — the nation has led the first world in incidences of suicide per 100,000 people since 2004.

Teen suicide increased significantly in the 10 years leading to 2009 before dropping slightly in the past few years. The last decade has seen suicide claim between 6-17 percent of fatalities of youth aged 10-14 years, and 20-34 percent of teens aged 15-19 years.

According to the National Youth Policy Institute, nearly one-fourth of Korean youths considered committing suicide in 2012.

Their survey found that academic pressure was the top reason, at 36.7 percent, followed by problems in the household and violence at school, at 23.7 percent and 7.6 percent, respectively.

A lethal competition

Chun, now 17 and living in New York, says that the competitive nature of Korea’s school system, rather than providing a healthy place for students to learn and develop important life skills, encourages students to compete against each other as early as elementary school. “Attending English academies and others, everyone wants every ‘spec’ they can get and kids are overworked,” she says. “This progresses into high school. If you do

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WHEN THEY FAIL BECAUSE
OF COMPETITIVE
OVERLOAD.'**

— BAE EUN-JEONG, TEACHER

not get accepted in a college in Seoul, you don't have many chances to get a good job thereafter."

Kim Soo-hyun, also 17, is currently feeling the pressure to compete for admission to university. She leaves her home at 6:45 a.m. Even though her high school is officially on vacation, she and her fellow pupils are participating in mandatory extra classes. She doesn't return home until 10:30 p.m., after attending a public school and two hagwon, or private tutoring academies. She does homework until about 1 a.m.

Kim's schedule is typical of South Korean high school students, who spend almost all their time preparing for the Suneung, or the College Scholastic Ability Test, held every November. Kim's

score will determine whether she is accepted into a top-tier school — putting her on a path to a respectable career — or forcing her to seek a position in a lower-ranking educational institution, which carries much more uncertainty for career and marriage prospects.

She says she is pressured to attain excellent grades by her "parents, mostly," who attended prestigious universities and expect their daughter to follow suit. As Kim says, even those with outstanding grades are not considered successful "if the student doesn't end up in top universities." She accepts these standards as the norm. "It's a bit cruel," she says, "but I think that it's (the) same in any other society."

Not exactly. South Korean students spend more hours studying than students in any other OECD country. High school students are under significant pressure to succeed academically. And they do: The country has the highest scores in reading and mathematics in the OECD. But this seems to have come at a cost.

Bae Eun-jeong, a middle school teacher in Seoul, believes that this hyper-competitive educational environment focuses on competition and academic achievement to the detriment of students' mental health.

"Most Korean students go to an academy right after school," she says. "They hop from one academy to another all day long to improve their grades. They don't have enough family time. Even when a teacher wants to talk about their interests after school, it is hard to get a hold of the students because their schedule is so tight.

"The lack of creative and emotional outlets and a rigid life cycle cause stress, and that can cause people to make the wrong choice, like commit-

ting suicide, when they fail because of competitive overload."

Psychology professor Kim Yung-che of Keimyung University in Daegu agrees that the pressure on students to achieve has increased in recent years. "Pressure on students to succeed has increased dramatically, and bullying has emerged as a serious problem. ... Some students might not be able to find outlets to communicate their problems and emotional instability, (so) suicide might be one of the ways they choose to express themselves."

Hong Jun-sung, co-author of the academic study "An Ecological Understanding of Youth Suicide in South Korea," tells Groove Korea that the country's children, "from an early age, learn the importance of succeeding." Success has a very narrow definition, however: "The only way to succeed in life is to 'be the very best.'"

"It is not surprising that students who are dissatisfied with their school environment are (more) likely to commit suicide," says Hong. "Students are likely to be dissatisfied with their school if they experience academic stress, negative relationships with teachers and negative peer relationships — all of which can induce feelings of depression, anxiety, and emotional problems, and subsequently trigger suicidal behaviour."

Hwang Hyun-su of the Korean Teachers and Education Workers' Union (KTU) sees this ruthless competition as "a kind of torture in the name of 'education'."

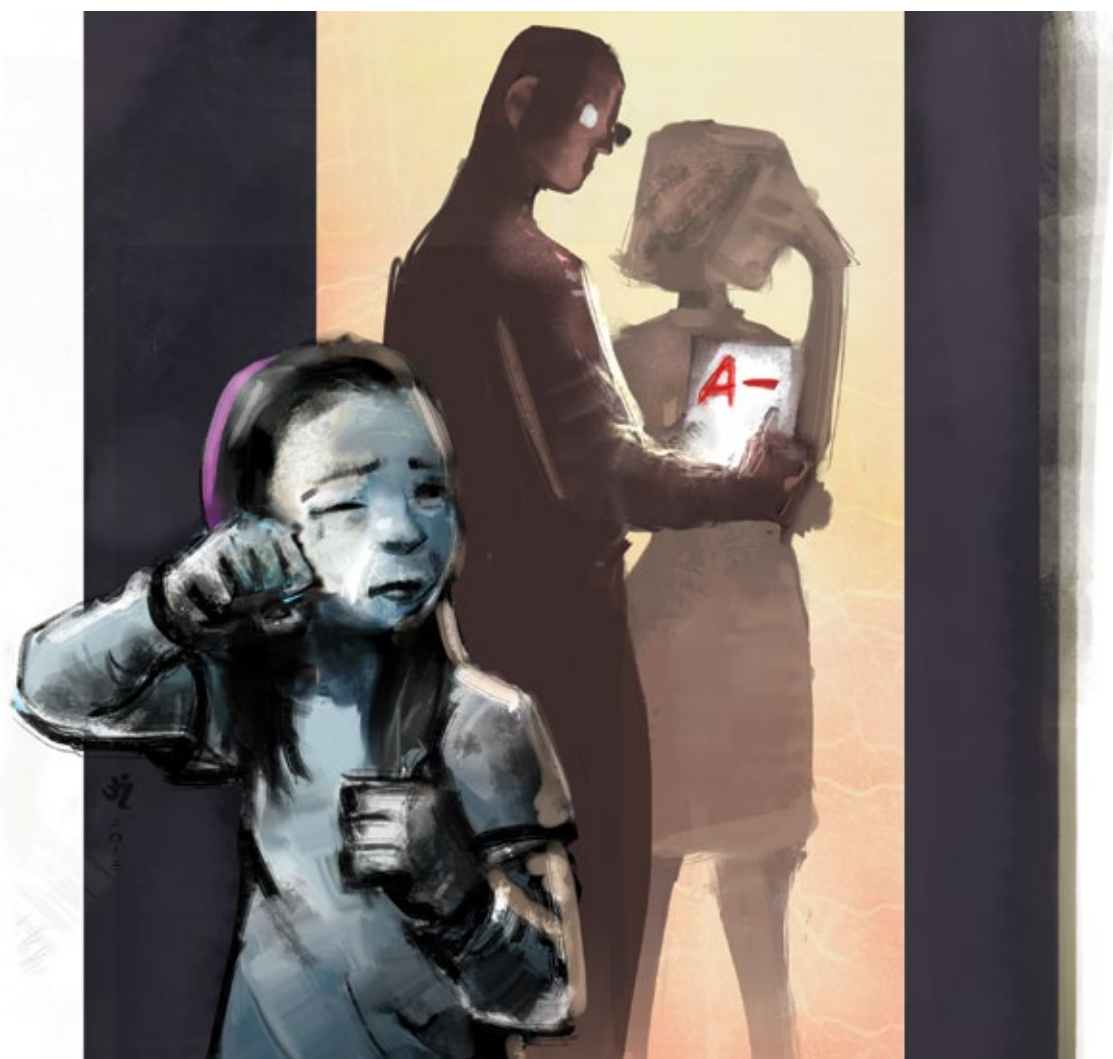
"The system usually focuses on only academic things and students' marks. It is connected to the entrance of a university, which is very hierarchical," Hwang says. "Parents and teachers drive students into cutthroat competition in schools. There is little joy of learning, love for arts or teaching of democratic citizenship — only enduring until entering a good university."

For Chun, it was an endless cycle of competition. "The Korean culture of always competing for being the absolute best is a double-edged sword," she says. "Also, the fact that schools do not speak up about all the bullying issues is a big problem."

Suicide and bullying

In early May this year, the nation was shocked by the suicide of a 15-year-old who jumped from the 20th floor of his apartment building after enduring years of humiliation at the hands of a bully. Part of his suicide note warned: "You'll never be able to spot school violence the way it is now. There are blind spots in classrooms and restrooms where no closed-circuit cameras are installed. That is where most school violence happens."

A week earlier, the Wall Street Journal reported that a 12-year-old in Busan jumped to her death on the first day of school. Her note only read: "I



am sorry. I am worried that I will become the odd one out again."

Korean media has regularly reported on instances in which bullying led to suicides in recent years, with the suicide of former President Roh Moo-hyun in 2009 making the extent of the epidemic evident to the nation. The problem reached the country's highest office in May when President Park Geun-hye declared school violence a "social ill" and promised to hatch solutions to "eradicate" it. To combat the issues, President Park announced a plan to install high-resolution, closed-circuit cameras at schools across the nation, as well as the initiation of courses on the prevention of bullying and the establishment of security offices.

Last year, the government launched a hotline as part of its measures to improve student welfare and combat school violence. Since the 117 line was implemented, the call center has received about 305 reports per day, according to data from the National Police Administration and the Ministry of Education, Science and Technology.

From January to May 2013, assaults accounted for 29.1 percent of the complaints, 23 percent in-

volved verbal abuse, 9.7 percent were threats and intimidation, and ostracism accounted for 5.9 percent. Elementary school students made up 56.5 percent of the victims, middle school students took up 27.7 percent and high schoolers accounted for 11.6 percent. The number of cases referred to the police has doubled since 2012.

Responding to the increasing reports of school violence, the Gyeonggi Provincial Police Agency prepared a 2013 School Violence Response Guideline. It calls for "honorary teachers" and police officers to visit schools monthly to promote an anti school-violence campaign. In addition, local governments, education authorities and civic groups will create school violence prevention councils, and police stations will operate guidance programs for students. The government also plans to establish counseling centers for victims nationwide and come up with a unified training program for counselors.

According to Hwang and the KTU, the prevalence of bullying may be due to the education system's use of corporal punishment. Because of this, Hwang says, "it is very easy and natural for

students to act violently towards their classmates when they experience and witness their teachers' violent actions towards students."

A 2011 survey published by the Korea Institute of Criminology revealed just how widespread corporal punishment had become. Of the 481 high school students at six high schools polled, 95 percent had experienced corporal punishment.

Although education offices in Seoul, Gwangju, Gyeonggi Province and Gangwon Province have banned corporal punishment, at present there exists no all-encompassing law against corporal punishment nationwide.

Student rights ordinances, some of which ban corporal punishment, differ from province to province. A recent change in Seoul's education chief could lead to a nullification of the city's year-old student rights ordinance. The ordinance — which also permits protests, allows pupils to choose their own hairstyles and clothing on school grounds for the first time, and prevents discrimination against homosexual and pregnant students — is opposed by the Ministry of Education, Science and Technology as well as the Korean Federation of Teachers' Associations.

"Corporal punishment doesn't provide any solutions for the numerous problems facing students, but it affects a student mentally. Especially, when the student gets corporal punishment in front of other students, they will feel embarrassed and humiliated. It will exasperate problems of students with low self-esteem," says Middle school teacher Bae.

Stigma and depression

While academic pressure and bullying are detrimental to youth welfare, social factors are not solely responsible for the high rates of teen suicide.

Ha Kyooseb, president of the Korean Association for Suicide Prevention, notes that people don't often consider the strong link between suicide and depression. This allows them to blame social factors for suicides, he says, rather than addressing the prevalence of mental health problems.

"Most Koreans still do not know that they have mental disorders," he explains to Groove Korea, "and that mental disorders can be treated successfully."

For those who suffer from depression, it may be more difficult to negotiate social pressure and approach others for help. This is compounded by the stigma surrounding mental health in Korea.

Hong agrees that mental illness is often hidden or overlooked by Koreans. "Many South Korean parents refuse to acknowledge that their child has such problems and are reluctant to seek help," he says.

Until recently, patients of mental health professionals had their insurance records branded with a "Code F," rendering their condition public and putting them at risk of discrimination. The Ministry of Health and Welfare explains that in former policies,

"institutions had to input the psychiatric disease code in the diagnosis section for insurance claims when conducting supportive therapy, concentration therapy and analysis therapy." It is because of this stigma, it said, that "only 15.3 percent of people with a mental illness received consultations with a psychiatrist, a non-psychiatric doctor or any other mental health professional for treatment."

One hundred eight thousand adults attempted suicide in 2011, according to the Ministry of Health and Welfare. It estimates 75.3 percent of them had mental disorders.

High school student Chun believes the stigma impedes people from seeking treatment. She thinks that this is rooted in Korea's culture of "saving face," which often values one's reputation above all else. "It's the same with mental diseases," she says. "No one wants to say they have one, because they don't want to have a 'bad image.' Korea's all about keeping a good image and being perfect. Any deviation from the norm is seen as bad."

The cost of rapid change

Although the current generation of Korea's youth did not witness firsthand the country's rapid postwar industrialization, democratization, technological revolution or subsequent economic collapse (and then revitalization), they have inherited the accompanying stress from their parents and society.

The onset of the suicide epidemic appears to be tethered to the East Asian Financial Crisis in 1997. Prior to this, suicide rates were remarkably low, considering the country's rapid economic growth in the postwar period known as "The Miracle on the Han River." Historically, such periods of rapid development in a country have been accompanied by a spike in national suicide rates. Korea managed to adapt very well to the swift social changes in the late '80s and early '90s, which included technological advances and increased urbanization, along with a rash of social challenges.

Adaption to these seismic changes took a knock, however, with the 1997 financial crisis. This put a large number of men out of work, adding enormous strain on patriarchal, single-income households. Social welfare programs were inadequate in relation to the support needed by the young, old or unemployed during the period.

While the country's economy has recovered remarkably, uncharted social side effects have weighed on the average Korean since then. Statistics from the Korean Association for Suicide Prevention show that the national suicide rate tripled from the mid-1990s, when only 10 in 100,000 people took their own lives, to around 30 in 100,000 in 2008.

Despite this jump, the Korean government's spending on social welfare programs — such as mental health care or suicide prevention — was still remarkably low. As a ratio of gross domestic product, Korea spent the least among all 33 OECD nations on social programs in 2009 — lower than even Mexico and the United States. But that started to change. Spending on welfare rose 37 percent on average every year from 2007 to 2012.

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The government's role

With a new president at the helm, the government has changed its tune in the last year, and has started taking serious measures to reverse the epidemic. They're being pressured on two fronts: More people are accepting the existence of a serious problem, and suicide has apparently reached such alarming numbers that the government says it is affecting Korea's "brand" overseas.

"Suicide not only hurts the lives of individuals but the national image and its value," admitted Prime Minister Chung Hong-won, who instructed relevant ministries "to make every effort to curb suicides."

At a policy coordination meeting in June, the government pledged to set up a public-private committee to explore ways to stem the country's suicide rate. In the belief that the media's coverage of the deaths cause copycat suicides, the government may ask media companies to not report the details of such cases and is considering blocking websites that provide information on how to commit suicide.

January saw the initiation of suicide prevention measures on two bridges over the Han River in Seoul, a popular site for suicides. Teams installed

surveillance cameras, heat-detecting sensors, emergency bells and phones, all set to record the behavioral patterns of those attempting to jump off the bridges, which also carry signs with encouraging messages. If the project proves successful, it will be expanded to all bridges over the Han in the future.

It's clear that these measures only treat the symptoms of the epidemic, however, and not the causes. New programs hope to change this. From April 1, the Ministry of Health and Welfare stated that psychiatric consultations with no medicine prescribed will not leave detailed medical records when health insurance is claimed. Instead, psychiatrists are now allowed to make claims for the general consultation code (Z Code) of health insurance claims.

This comes as part of the Ministry's Comprehensive Plan for Mental Health Improvement, launched in June 2012, which seeks to combat the steady increase of suicide rates as well as "discrimination against mental illness." In this program, the ministry promises to conduct mental screening for all Koreans from 2013. "(Tests) will be conducted twice for preschoolers and elementary school



students, once for middle school and high school students each, three times for those in (their) 20s, and twice in each decade beyond that." No other details were provided and the Health Ministry was unavailable for comment.

In addition, teachers will be given mandatory training and the government will increase the number of community mental health centers throughout the country. The Ministry acknowledges that "existing suicide prevention programs have been mere translated versions of foreign programs" and that their new plans reflect the "nation's sociocultural conditions."

The effectiveness of these new programs is debatable, since previous efforts to address the issue have been relatively unsuccessful.

According to Hong, "it is simply not enough to

just send a student to a counselor and have a one-on-one counseling session. Families, peers, teachers and school officials need to be actively involved."

Chun says she is now living a happy life in the United States. Her advice to anyone suffering at the hands of a bully is to "never succumb under the pressure of someone else's cruel words, and definitely share what is going on with parents, teachers."

She thinks Korea's suicide problem will only abate if the root causes are addressed and there are repercussions for bullies, which could include parents, teachers and iljin (school gangs).

"I think it's definitely going to take time."

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A COMMUNIST IN SEOUL

Modern-day philosopher Slavoj Zizek dissects the
Koreas, contradictions and culture

Story by **Michael Fraiman** / Photo courtesy **Slavoj Zizek**



Psy's "Gangnam Style" was gaining international momentum when Slavoj Žižek and his 12-year-old son walked through the wealthy district with a healthy level of curiosity. The boy was won over by the futuristic skyscrapers and blinding neon lights, but the elder Žižek, who is one of the world's leading leftist philosophers and an outspoken critic of capitalism, was less impressed.

He later joked that it was no coincidence that the YouTube hit by "that idiot, Psy" broke 1 billion views on Dec. 21, 2012 — the same day the Mayans predicted the world would end. "Maybe the Mayans were right," he told his friends. "Maybe this is the end of the cultural world, with such bullshit."

But something about Gangnam gave him pause. Throughout the day, Žižek was recognized four or five times; normally he hates signing autographs, but this time was different. Žižek doesn't usually get recognized in East Asia. Suddenly, being stopped by a Korean fan was not some inane celebrity worship, but a signifier of the country's intellectual curiosity. "The degree of intense interaction and understanding of my work is incredibly higher than usual (in Korea)," he tells *Groove Korea* in an interview. "Especially, for example, if I take the two big neighbors of Korea, Japan and China, where I get much more naive questions ... They are, in my experience, much more racist and arrogant."

Two caveats validate the bluntness of his statement. First, Žižek's worldliness: Dozens of his books have been translated into 20 languages (six of which he speaks fluently); on his bookshelf at home sit two translated copies for every book he's ever written. And, having only modest responsibilities to his employers at the University of Ljubljana in Slovenia, he has been able to travel the world and lecture in front of sold-out audiences.

The second caveat is Žižek's unparalleled penchant for insulting in plain-speak. One might say this is what made him famous: Listening to him rail against the failure of American politics with his lispy, staccato Slovene accent is like hearing Borat recite George Carlin.

"The problem with Hitler was that he was not violent enough."

"Humanity? Yes, it's okay. Concrete people? No, 99 percent are boring idiots."

And the personally worrisome: "I hate journalists!"

But one of his most useful quotes comes from his 2002 book, "Welcome to the Desert of the Real." In it, he says, "We 'feel free' because

we lack the very language to articulate our unfreedom." The take-home message — if you choose to avoid his Marxist reinterpretations, Lacanian psychoanalysis and Hegelian influence — is that our lives are dictated by ideology, which Žižek defines as a "fantasy structuring our social reality itself."

Žižek is arguably the only living philosopher who matters to people who don't care about philosophy. He has achieved a level of international fame that is unprecedented for today's philosophers, through

his blunt criticism of culture and politics on TV news, at Zuccotti Park during Occupy Wall Street and in documentaries — "The Pervert's Guide to Cinema" (2006) and "The Pervert's Guide to Ideology" (2012), which he wrote and narrated; or "Žižek!" (2005), of which he is the subject.

Žižek took to the world stage in 1989 with the release of his first English-language book, "The Sublime Object of Ideology." After a brief run at politics in Slovenia's first open presidential election in 1990, the perennially unkempt thinker bore down into a prodigious publishing career. Over the next two decades, he would write most of the 70-plus books he has in circulation, including complex analyses of Hitchcock, Lacan, opera and global terrorism.

He describes himself as a Marxist, but "not one of those crazy leftists" who believes we can effectively overhaul the system in any foreseeable generation. He loves to publicly decry capitalism, but also realizes its inevitability — and even appreciates its successes. Case in point: South Korea. "In capitalist terms, it's a remarkable success story," he says. "I'm not this old type of Marxist who, whenever you see an economic success, you just see more exploitation and laugh at it."

If all this sounds contradictory, that's because it is. Žižek thinks in paradoxes, building walls only to later destroy them. He enjoys contradictions and hates being pigeonholed by fans or summarized by journalists. He should despise Samsung as a capitalist company, but cheers them on against Apple ("I

simply like the smaller nation succeeding against the bigger nations"); in film, he hates Kim Ki-duk's art house award-winner "Spring, Summer, Fall, Winter... and Spring" (2003) ("It's total Orientalist ideology," he says), but loves Korean detective films.

"I know everything is true, what you said — that I should, in some sense, hate (the country)," he says. "I'm not idealizing in any way Korea. I'm well aware of all its nationalism, political problems and so on." But

'KOREA IS A PLACE WHERE, AS IT WERE, IT IS FACING THE CHALLENGES OF TODAY'S WORLD IN A PURE STATE. ON THE ONE HAND YOU HAVE EXTREMELY SUCCESSFUL CAPITALIST DYNAMICS. ON THE OTHER HAND, YOU HAVE NATIONALIST REACTIONS.'
— SLAVOJ ŽIŽEK

SLAVOJ ZIZEK IS ARGUABLY THE ONLY LIVING PHILOSOPHER WHO MATTERS TO PEOPLE WHO DON'T CARE ABOUT PHILOSOPHY.

he has nonetheless taken an odd liking to the country. This is why, from Sept. 27 to 29, he will visit Seoul for the second time in two years as part of a conference at Kyung Hee University called "The Idea of Communism," alongside French Marxist philosopher Alain Badiou and Wang Hui, a Chinese professor of literature and history.

Ahead of his visit, Groove Korea talked to Zizek by telephone from his home in Ljubljana, Slovenia.

Groove Korea: When you visited last year, one of the things you criticized Koreans for was not asking the "big questions." What questions should South Koreans be asking?

Slavoj Zizek: First, I didn't mean it specifically with regards to South Korea. By big questions, I mean this: Although I am, in the short term, very pragmatic, I think that there are enough — how you put it? — writings on the wall, which tell us clearly that the global capitalist system is approaching a certain limit. It cannot go on indefinitely like this.

Now, I am the first one who is fully aware that the 20th century's over. We cannot even dream — it's so ridiculous! — about the return of communism the way that we had it in the 20th century. But nonetheless, the big question is the limits of global capitalism. I think it is reaching its limits.

If you look at what is happening with financial capital here, Korea interests me. The truly successful capitalist countries today are not really neoliberal free-market. They found a right balance between freedom of the market and state regulation. I mean, it's bullshit; neoliberalism doesn't exist. Or it exists as an ideology.

The fact that Psy took over in a global way, do you see that as a breaking of Western hegemony or as a reinforcement — the way the West appropriated it?

Both, at the same time. I think that the truth is, as with any hegemony, you truly win when you become universal, but by virtue of becoming universal you also lose your monopoly on it. For example, I recently read an interesting text on the English language by an American conservative who says that, okay, English language won. But the English which is effectively now becoming a universal lingua franca is more the English spoken by Singapore bankers, by Indian merchants. The other side of English hegemony is that English is taken away from its native speakers.

So in this sense, of course, I find it disgusting, even "Gangnam Style," but on the other hand, the sacred is returning here.

What do you mean by "sacred?"

I mean this kind of ecstatic communal feeling. I hate it. This is

as sacred as an old religious ritual. My point is not to claim this is not sacred, but to suspect, to announce, the very experience of the sacred. I think there is nothing sublime, really great in sacred; Nazi parades were also sacred.

South Korea is defined by these things, things you've spoken out against: manufactured K-pop music, big capitalist companies like Samsung or LG, a richly homogenous ideology. What interests you most about the country?

What interests me is that Korea is a place where, as it were, it is facing the challenges of today's world in a pure state. On the one hand, you have extremely successful capitalist dynamics. On the other hand, you have nationalist reactions. And the danger for me is the combination of extremely successful market economy with some more authoritarian political, cultural, ideological system ... You have elements of this in Korea; at the same time, I do see traces of new emancipatory movements, some kind of a left, precisely because the Korean left knows precisely what is the madness of 20th-century communism. You just have to look towards the North.

Let's segue to North Korea. It's sometimes described as a communist state. What would you call it?

It's a very good question. I think there is no clear answer. On the one hand, it's clear that in no meaningful way is it effectively a communist state. It is simply some, I would say, extremely militarized nationalist dictatorship. And what interests me is how ideology functions there. Somebody even told me — if one can trust the public media — that North Koreans even erased from their latest constitution all references to communism. They no longer even call themselves a communist state.

But on the other hand, you know, we cannot avoid the fact that, as perverted as it is, it developed out of a communistic ideology. I think that crazy nations like North Korea do force us to look back critically at the origins themselves — Marx, Lenin and so on — and ask the simple but crucial question: What was wrong already in the original theory so that it was possible for it to develop in this terrifying direction?

Some of your more famously contentious quotes deal with how Hitler and the Khmer Rouge were not able to replace their current realities with a new collective state — which is entirely what North Korea did.

No, it didn't! I claim, from what I read about it, that this is the terrorist solution. You destroy the old order. What is North Korea now? A mixture of totally state-controlled economy with some self-initia-

tive like markets: people desperately searching for food in the forests, selling it. Why? Because they are aware that without this low-level, self-inventive activity people would starve even more.

These types of brutal solutions are seldom new. They did not really invent something that could be considered a germ of a new society. It's just an abstract negation of the old. This was always the case with Stalinism and so on, even today in Cuba — these totally regulated states, their secret is always that, beneath the surface, they are extremely chaotic.

Do you plan to visit North Korea?

I would like to. Why not? Just to see it. Although, you know, with my brutal manners and obscenities, heh ... My friends, when in South Korea, heard about my desire to visit the North, they told me they will open some — what do you call it — like for horse bets? They will bet, you know, like: Would they throw me out immediately on landing? Will they allow me just to approach one of those big statues of Kim Il-sung? Will they throw me out at that point?

But on the other hand, I know this is not very kind because I am well aware that people really suffer there. But this fascinates me: How does the regime function when, over the last 10 years, hunger and so on, over 10 percent of the people died without any great unrest or rebellions or whatever?

How could they rebel?

It's a good point, yes, but the lesson of this is a very sad one: Rebellions don't happen when things are at their most desperate. Rebellions, as a rule, happen when things are getting a little bit better, and then you have expectations that explode and, of course, the reality then doesn't meet expectations. It's a very sad lesson. Because the message to dictators is: No compromises! Be brutal! The moment you start to make compromises, people will demand more and more.

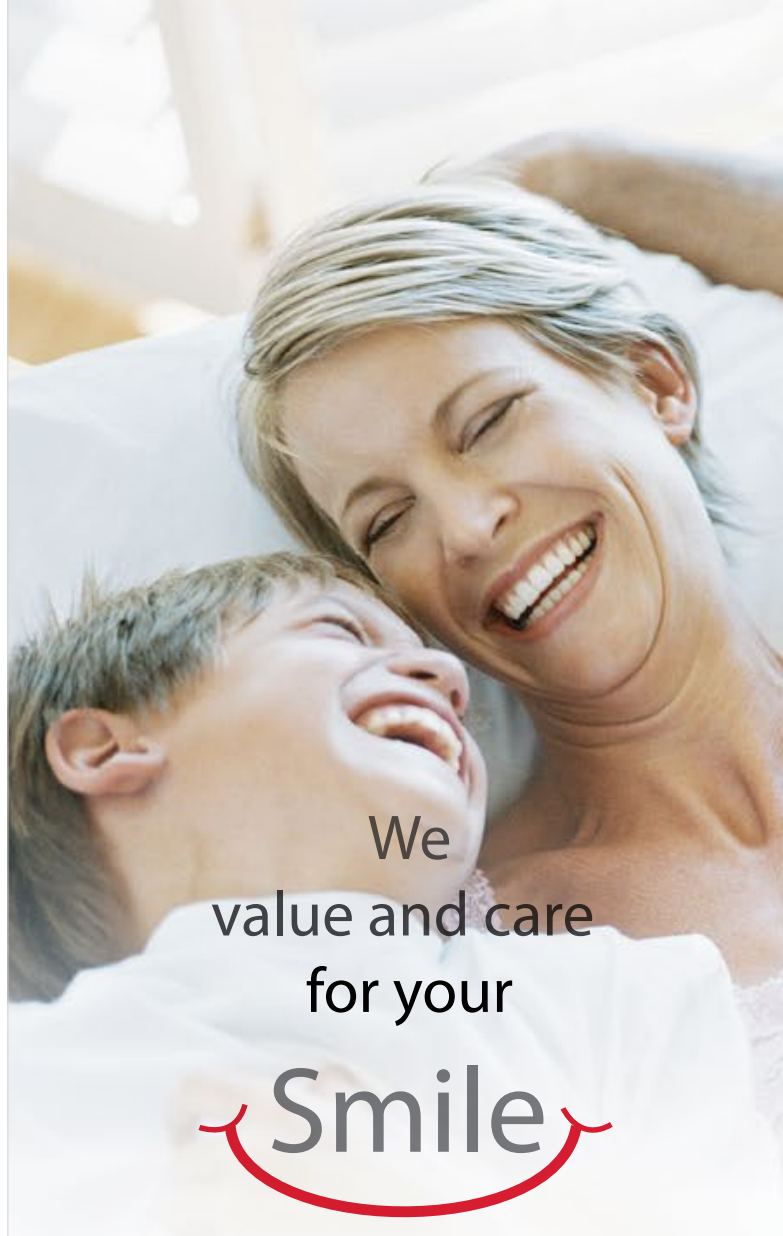
I have one more question, and it's a light one but possibly interesting. Are you familiar with the game "StarCraft?"

No, but my son is. Do you know what happened to me when I was with my son in Gangnam? We went into some of those — what do you call them? PC bangs? Those places where people collectively play games, no? And I must tell you I didn't see this only as some sort of addiction to commercialized pop culture. I was really fascinated by this absolute dedication, people sitting there for 24 hours, even more, fanatically playing with great discipline. I see a redemptive, almost emancipatory dimension in this absolute dedication. I'm not against it.

What is redemptive in a video game that the rest of pop culture, say Psy or K-pop, lack?

No! First, video games, they're a pretty complex activity. It's not just boom-boom-boom. You have to coordinate your movements, plan ahead, and so on. And I can, well, see how this brings even a certain intellectual satisfaction. Isn't this what — almost, I'm ready to say pathetically — life is about? That you discipline yourself, do something with full dedication, and then find a certain satisfaction in it? What's bad about it? I'm for it.

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NOAH CICERO



THERE'S SOMETHING SPECIAL HAPPENING IN KOREA

Author reflects on his year in Korea:
'There is something special happening here'

Interview and Photos by **Matthew Lamers**

The funniest thing about Seoul, says Noah Cicero, is what goes on on a normal summer's night. He finds himself amidst a collage of people: drunk men fighting, cute girls giggling, hard-working folks making a living; a woman stops to point out his blue eyes, while across the street a middle-aged man sleeps peacefully on the sidewalk. He is in a nice suit and covered in vomit. "It just seemed so perfect at times," he says of life in Korea.

Noah Cicero isn't full of shit — that's clear from the minute you meet him. That also happens to be a rarity when you're talking with a young author who has had a taste of success. Cicero is a good writer; some say a great writer even. He's written seven books. He's prominent in the alt-lit scene that includes the likes of Tao Lin and Stephen Tully Dierks. Cicero's fiction is fiction in the literal sense, but his body of work is important because it pulls the blanket off everything from political hypocrisy, social decadence and corporate greed to how capitalism is failing a large number of people in America, especially the youth.

He writes about things that matter. A character in his book could be you, or people you know. It's likely that you'd read any of his books in a day or two and think, "That book spoke to me." That seems to be a common reaction, especially from people under 40.

Cicero lived in Korea from March 2012 to March 2013 before moving back to Youngstown, Ohio, and then on to the Grand Canyon, where he worked as a cashier through the summer.

When I met Cicero, he was living in Seongnam, South Korea, and I was in Paju. Usually it's the reporter who travels to meet the novelist, but on this day it was he who traveled by train to visit me. I picked him up at the station and set off to give him a personal tour of the border with North Korea.

There's nothing about Cicero that particularly stands out. He has an almost careless appearance. He speaks deliberately,

he's attentive, and tuned in to the world around him. He does not pretend, as most people do, to be someone he's not.

In front of the Demilitarized Zone, we talked about the damage that corporations like Wal-Mart can inflict on the communities they operate in. South Korea, he observed, had seen some success in repelling those big-box multinational businesses. Then, looking northward, he made this observation (which I stole from his Facebook page): "I looked at North Korea ... through a telescope thing: There was a woman walking with a child. The child was doing that thing where they run really fast in incoherent circles and the adult just walks peacefully behind, making sure the child doesn't hurt itself."

When most people look through those binoculars and peer into a tiny slice of life in North Korea, they choose to look past the civilians and scan instead for the artillery, sentries, fences, looking for something, anything, to confirm what they already know about the communist state. Cicero saw a child playing.

On the drive and in subsequent email interviews, Cicero shared his insight into expat life in Korea. He compared Seoul to post-WWII Europe. "Seoul right now is kind of a magical place. Where else can an American go to a foreign country and make friends easily? Seoul is having its '50s Paris or '60s San Fran moment, where a lot of cool people are living and passing through," he says. "I think 40 years from now people will look back on this time period in Seoul and realize something special was happening, and I just wanted to be part of it."

"The Collected Works of Noah Cicero Vol. I" (available in Korea at www.WhatTheBook.com) was recently issued by Lazy Fascist Press. It contains the short novels "The Human War," "The Doomed," "The Condemned" and "Burning Babies," along with hard-to-find novellas and short stories.

The following are excerpts of our conversations. He spoke candidly on economics, family and the quest to write a novel that defines his generation.

'I think that my generation, not all of it but portions
of it, are realizing that capitalism isn't awesome.'

— Noah Cicero





'When we see that the Dow hits a new high and you barely know anyone under 40 making \$20 an hour, it makes you realize that something is wrong, but it doesn't make for class-consciousness. It makes you feel that the whole system is wrong. Capitalism is not just how people are paid; it is a whole worldview of needless competition.'

— Noah Cicero

What is so special about being in Korea right now?

I don't know what it is – it just feels special. But I think if you asked someone standing on a street corner in 1968 San Francisco, "Why are you here?" I think they would just respond, "Something is happening."

To me, what makes the foreigner experience in Korea unique is that, if you move inside your own country, you move to New York City, or Toronto, or London, you still end up being around a certain group of people, because you live in that country and you probably know some people there. I was at a barbecue in Haebangchon in the summer with Koreans, Americans, Canadians, a Scot, two Germans, a Norwegian and a guy from Slovenia. I don't think that type of experience can happen in many more places on earth besides HBC. I think maybe that can happen in international hostels, but to just live in a place, and have that type of experience all the time, isn't normal.

On your blog you wrote that you are "going to the wilderness of the irrelevant." You also said you'd like a job and don't care where it is. Was this part of what brought you to Korea?

I was 31 years old and I had lived in America my whole life, I had traveled to 40 states, crisscrossing the country 10 times by car, and had been to Mexico and Canada but never across the ocean. I felt that I needed to go to another country to live. My girlfriend suggested that we go to Korea and teach English. I had just finished my bachelor's and was working at Red Lobster, so it sounded good. I started substitute teaching to get experience and filling out all the papers. Basically I really wanted to go outside my comfort zone and go somewhere else mentally. And the Seoul area sounded good, my girlfriend would be here, we already had a friend from college here, and I had known someone that taught here several years ago and was returning in the summer to teach at Yonsei. My friend who works at Yonsei hooked me up with new friends in Korea who have really helped me enjoy the place. And since I've been here, three people I know have come through Seoul.

'People in Korea and America don't know it is fine; they want to be better than other people. They want to feel power over others, they want to overcome their fellow humans through plastic surgery and the perfect TOIEC score, or through the perfect outfit, the perfect phone; it is really just paganism.'

— Noah Cicero

In a 3:AM interview you said, "I only write about America, all I know is America. But America is different all over. New York City doesn't resemble Youngstown, Ohio, at all." Is there anything about being in Korea that you will take with you as an influence, both in your writing and personally?

Being here really taught me about what is and is not universal in humans. Just the bare bones, what it means to be human. And what I learned made me really surprised, what romance means to a Korean, what friendship means, are so different in Korea; for example, how parents let their kids live in their house until they are 28 without a job. I'm so confused by the parent-child relationship in Korea. How being a nerd is cool in Korea, how studying is almost like a spiritual exercise, that worldview is so foreign to America.

How there are so many prostitutes in Korea, and everyone knows the married men are going to them, and how no one demonizes the prostitutes. In America, we demonize and fetishize sex workers, but in Korea they aren't even mentioned. I honestly don't know how Koreans view sex-workers because I've never heard a Korean mention them, except for some younger men, but they never called them dirty or stupid — not one negative adjective was applied to them.

Koreans have a completely alternate view on the conduct of education, parent-child, love and prostitution to the point there is zero relation to how Americans conduct themselves in those situations.

In the same interview you talked about "endless contradictions" in America. How has living overseas changed your perspective of the United States?

Koreans have no guns and single-payer health care, and everyone is fine. They are still a free people with a free press, and everyone can get drunk and sing at noraebang. Americans are convinced that they need guns, and that they need to buy their health care from greedy private companies. Because of what? There is no logical answer. Korea also has a lot of trade laws and they pride themselves on making their own products.

I really like how so many Korean businesses are personally owned, how a Ko-

rean can get a truck or a vegetable stand and open up shop. American's can't do that. People don't even walk in America; they drive cars. There are lots of ways a Korean can make a living with very little education. Americans are forced to work at whatever corporate establishment that will hire them. But a Korean can go to market and sell their goods and be their own boss and feel a sense of pride.

Sticking with economics for now, you write a lot about the financial struggles of the youth of our generation, which in your book "Best Behavior" you called the "graduate college with no jobs generation," among others. Can you talk about that?

When I was growing up in the '90s, every adult was screaming at us, "Go to college, it will lead to success." So a lot of us went to college, assuming that if we did what we were told to do, we would one day attain a nice job and house. I assume they told us that because a lot of baby boomers like my parents were able to make a good living with a high school degree, and the people they knew that went to college made more money than them. Therefore their assumption makes logical sense. But when so many people went to college at the same time, it produced too many college-educated people. I'm 32 years old and I know very few other people in their early 30s who can even afford to buy a house or make over \$20 an hour. My mother, with no college education, made \$24 an hour in 1990; according to the inflation calculator that would be \$41 an hour today. Even if you do get a job in your field, you aren't paid well.

At the same time that the Dow Jones stock index hit a record nominal high in March, new figures showed that the real (inflation-adjusted) earnings the average American brought home last year hit a 63-year low. Do you feel this is something that will end up defining our generation?

I think that my generation, not all of it but portions of it, are realizing that capitalism isn't awesome. And I don't mean in a Marxist revolutionary sense. Marx and a lot of other people figured out capitalism wasn't awesome and tried to tell people.

But capitalism for a long time made life better; it gave people sewage systems, indoor plumbing, electricity, and efficient transportation of food and medicine. Then comes the diversity of products and television, which people love. So the people were benefiting from capitalism and they saw no reason to question it.

But young people can see via the internet, global warming, oil wars, the emptiness of their own lives, and when they travel abroad, the damaging effects of capitalism on people's cultures. And when we see that the Dow hits a new high and you barely know anyone under 40 making \$20 an hour, it makes you realize that something is wrong, but it doesn't make for class-consciousness. It makes you feel that the whole system is wrong. Capitalism is not just how people are paid; it is a whole worldview of needless competition.

Poor people in America have electricity and indoor plumbing and heating. They probably have a TV and a smartphone. This is more than the kings of medieval times had, so why aren't they happy? Rich people in America make millions if not billions of dollars, and when their employees ask for a raise, they move the factory to China. Then the rich fund election campaigns to get loopholes and tax cuts to get more money. Why aren't they happy? Because capitalism turns people into addicts — everyone is addicted to having things they don't need, and then they want more and more and more, eating everything, gorging themselves. Ceaselessly. I think a lot of people are realizing that capitalism isn't working, but it'll take several generations for the idea to completely sink in.

In "Best Behavior" you wrote, "It's all about competition. About how you can take down your fellow humans, destroy them in front of their friends and lovers." The character is referring to the board game Monopoly, but is it also a metaphor for something else?

For me, I can't help but compare myself to my friends and family. My brain just does it. I think about a friend and I'll ask myself if I am doing better or worse than that person. If I am doing better, I feel better, if I am doing worse, I feel worse.



But I don't know why I do it. I mean, I know why: My society taught me to do that. But I try to remember that as long as I'm functional and contributing in some fashion to society, everything is fine.

But people in Korea and America don't know it is fine. They want to be better than other people. They want to feel power over others, they want to overcome their fellow humans through plastic surgery and the perfect TOIEC score, or through the perfect outfit, the perfect phone; it is really just paganism. It is the belief that an external object can give your life magical powers. The thing about comparing yourself to others is that it implies you are always seeking validation from others. You compare yourself to X and then ask Y and M to validate that you are better or worse than X. Do you really need Y and M to validate you? Will it make food taste better? Will it make a sunny day more or less beautiful? Will it cause a mosquito to never bite you again?

In "Best Behavior" you wrote: "Hoodlums in Youngstown. Black men and white men who didn't graduate high school or barely did anything but stumble around Youngstown doing drugs, going to jail, and impregnating women." Is this more commentary on some of society's inconsistencies and ironies?

I was basically commenting on how people are afraid of hoodlums, but it is the people in suits that are the scary ones. People in America think that anyone who went to a nice college is infallible. It was the people in suits that created the unsustainable suburbs, the people in suits who zoned Wal-Mart to destroy local commerce in every town. It was the people in suits who created the banking crisis. It is a person in a suit who decides how little you are going to get paid.

But Americans, Koreans, most humans want to be the person in the suit so badly. They are so addicted to the idea that one day they could be in a suit, but they have no idea how terrified they should be. And the person in the suit is so in love with their suit-delusion that they assume they are doing good, that the suit justifies whatever behavior they decide to engage in. This can't be fixed, though: People have and will always have magical outfits.

On to family: Broken families seem to play heavily in your writing. Can you talk about that?

The average life expectancy up till the 1500s was 30 to 40 years old. It doesn't seem like humans were meant to live together in a romantic relationship for 50 years. So I don't blame people for getting divorced — it is really the fault of clean cities and penicillin. But the end result of

all this divorcing is a lot of people grow up with no sense of commitment to a romantic partner. And these people just keep going from one person to the next endlessly, never committing. I don't think it makes people happy, having endless romantic relationships. When you are in your 20s it sounds exciting, a life full of romance and hot sex, but as the emotional baggage package piles up, it doesn't make for a good night's sleep sometimes.

On to books that define your generation: Do you want to write books that will resonate with your generation?

No, I want to write books that resonate with me. And if other people happen to like them, that is fine.

Have you aimed to write a book that "defines your generation," as the main character in "Best Behavior" sets out to do?

The idea of "writing a novel that defines your generation" is an obsession in America. Like painting tigers in Korea or Catholics painting pictures of Jesus, it has become a national pastime to write something generational. There are 20 books coming out a year that try to define their generation. The idea of the defining book is ingrained in us now, so everyone does it. It is fun.

GROOVE

THE TIGER PAINTER

A SHORT STORY BY NOAH CICERO

Jungsu sat in his artist studio eating a stick of kimbap. He stared at his latest painting — it was a tiger.

Jungsu only painted tigers.

He never painted people. He couldn't do it. He didn't feel that people were worth painting.

Sometimes he painted trees. He liked to walk the local mountains in fall. He would go off the paths. Carrying a digital camera, he would look for the perfect tree. He believed there were perfect trees.

Jungsu had read three books about the trees of Korea. He considered himself a Korean tree expert. A person could point at any tree in Korea and he would be able to name what type of tree it was.

He wasn't a botanist, an artist or a painter. He had gone to Hongik University and majored in art.

Jungsu's parents were wealthy. They owned over 30 high-rise apartment buildings. They made money for Jungsu to travel the world. He had been to England, Italy, France and Germany. He had been to America and Canada, and spent a night in Tijuana, and he had been to China, Japan, Cambodia and Vietnam. He had seen the world and always gone to the museums of that country, looking at their trees. He liked trees and tigers, though he had never seen a wild tiger.

Jungsu was 28-years-old and had never held a real job. He made money producing tiger, tree and bird paintings for calendars and Korean-related magazines. For a while he drew covers for novels, but they always wanted him to paint humans, which he didn't like.

At night, Jungsu would go out to Hongdae and drink. Almost every night he would sit in the Motto bar or Susie Q's and listen to Western music and drink himself into a stupor. His parents never asked him what he was doing. Sometimes they would tell him to get married, but they knew he would never listen. Jungsu had a brother and sister. They had both gotten married and had good, professional jobs with companies. His parents thought, "well two out of three isn't bad, and why not have an artist in the family?" He gave the family color and a sense of refinement, and they had enough money to support him anyway. Why not spend the money on their son? (While they supported their son to do almost nothing but have a good time, they had a mass of minimum wage employees who could barely afford to eat.)

Jungsu traveled Korea looking at paintings of tigers. Tiger paintings were often found in Buddhist temples. Jungsu was not Buddhist, but he didn't care, he wanted to see the tiger paintings.

He would travel all the way to Gyeongnam Province to visit a tiger painting he had seen in a book. He would

always get really close to the painting. He wanted to understand the brush strokes.

When he was at the MOMA, he stood there for two hours, staring at Van Gogh paintings; he

wanted to understand every brush stroke; he wanted to understand.

Twice a month he would go to the Samsung Art Museum and stare at the Rothkos. He would get really close to the Rothkos. He knew that painting was a series of brush strokes, each one making the painting; brush strokes were like trees in a forest; each tree matters; each living leaf mattered; each dead leaf mattered because the dead leaves would become the soil that nourished the trees; each plant mattered; all the bugs mattered. He always enjoyed finding a bug. When a bug died in a forest it, too, became nutrition for the trees. Societies were full of people, each person making that society, each single brush stroke making the painting, each word becoming a book. Jungsu worried endlessly about his paint strokes. He never thought his brush strokes were right.

He couldn't sleep at night unless he drank. He never knew if he was being honest. He wanted to be honest like Western artists. He told himself that the one thing you can't buy is the talent to make an honest piece of art. His parents could never buy that for him. If he became a lawyer or business owner, his parents could buy his education and buy his business, but his parents could not buy honesty.

When Jungsu was 25, three years ago, he made a great painting of a tiger — everyone liked it. It was put into a calendar for the month of March. It was put on magnets, and even some holiday cards. The painting was later put up in a gallery in Hongdae. It was his best piece; he didn't know how he did it. He was bored on a Saturday and was sitting at his parents' house eating dinner and his mother kept asking him when he was going to get married. He had finished his military duty and he had finished college and it was time to get married and have some kids, get a job, start his life. That night, Jungsu got a taxi and rode to his studio and painted his famous tiger.

Jungsu didn't even remember the conversation he had with his parents — he only remembered painting the tiger.

Jungsu ate his kimbap. He wanted to paint a tiger, a real one, a tiger that would symbolize how he felt, but he didn't know how to be honest like he was that day. He kept painting tigers similar to the one he painted that day.

Jungsu finished his kimbap and walked to Motto Bar.

He sat with his girlfriend Soonjoo. Soonjoo was pretty and had wealthy parents also. Her parents owned a chain of

HE WALKED THROUGH THE STREETS. NO ONE AND NOTHING LOOKED AT HIM.

bars popular in Seoul. She was in her last year of college.

Jungsu said to Soonjoo, "I can't paint anymore."

"Well, stop painting those stupid tigers."

Jungsu just sat there, he didn't understand. Why wouldn't someone want to paint tigers?

Tigers are wonderful.

He said, "I need to go to the bathroom."

Jungsu walked up the stairs and out the door, he kept walking, he was alone. He didn't like being alone. He wanted friends, but something was wrong with him ever since he was little. He was bothered by the trees and tigers. They seemed so much more beautiful than people. Trees were taller — lived longer and gave birth to oxygen, while tigers were bigger stronger faster and could kill anything except maybe elephants. He had never heard of a tiger killing an elephant. He started to wonder about anacondas, if he lived in South America he would paint Anacondas; if he was in America he would paint black bears; if he was in Africa he would paint lions; while he was walking Soonjoo texted him, "You only paint tigers to feel normal, and because you know pictures of tigers are popular in Korea. Why don't you paint something more complex, that doesn't get you immediate validation."

He texted back, "I paint tigers because they are beautiful."

He walked through the streets. No one and nothing looked at him. The people walking past him didn't care he existed and neither did the neon lights of the buildings. People walked around with their tiny dogs and the dogs did not even bark at him.

He walked to the Mapo Bridge that crossed over the Han River. He stood there, cold. Jungsu wanted to be original. He wanted to have magic brush strokes, brush strokes as strong as Rothko's, but instead he didn't get anywhere. He wanted to paint an image that would live on a Buddhist temple for a thousand years. He wanted and wanted and wanted. Instead of wanting objects and titles like his brother and sister, he wanted the perfect tiger. Now he wanted to die.

He got everything he ever wanted in life. He asked his parents and they gave, and now he wanted to die. He wanted death. He was alone in a world where being alone was not allowed. He was weak in a world that demanded strength. A horrible sound was crushing him. Like white noise static blaring feedback, corroding every good thought he could ever have. He couldn't remember his last good thought, his last good day. He asked himself as he walked to the center of the bridge if he even enjoyed looking at trees and tigers, if he only did so to create more paintings, if he even enjoyed painting or only did it

because he needed validation for doing something, for doing anything. He couldn't play piano — he was tone-def. He wasn't good at math — he never understood slope. He wasn't good at English — he always forgot the "a" and confused "to" and "of."

He could always draw. He started drawing cartoons, then moved onto replicating pictures he had taken, but he was never that good. His friend Jiyong from college went on to become an artist recognized in all of Korea. He kept thinking about Jiyong. Jiyong painted weird squares and triangles. Sometimes he just took shoelaces and wrapped them around things. Everyone loved Jiyong. The problem was Jiyong. Jiyong was his friend. Everyone at Hongik thought they were the two most talented painters at the school. They both won the same awards, they both sat all night talking about the same things, but Jiyong told Jungsu constantly: "You have to move on, try new things."

Three weeks ago Jiyong made a Kakao Talk art installation piece where a mannequin of a Korean girl was trapped inside Kakao Talk by chains and she couldn't get free. The art installation was featured in many magazines, and Jiyong sold it to a museum in New York City for over 100,000 dollars. Jungsu had never made over 10,000 won in one year, let alone any American dollars.

Jungsu felt he had to kill himself. He realized that his mind could never escape his obsession with trees and tigers, his mind wasn't capable of creating a piece of art that the art world liked. Tigers were from a bygone age when Buddhist temples were still being painted. All the Buddhist temples were already painted. Nobody was building any new Buddhist temples — he wasn't even a Buddhist.

Jungsu kept thinking about Jiyong. He didn't blame Jiyong for what he had done, he didn't know if it was sociological or genetic, but he just didn't have the talent Jiyong had. He felt that he had talent. He could paint trees and tigers, but he had a talent for something no one wanted anymore. He looked at the river and jumped.

They found his body floating the next day.

When Jiyong heard the news of his friend, he constructed a giant bridge and then made 30 tigers jumping off the bridge, some standing close to the rail, some suspended in mid air, some floating in the water below. The art installation was giant and took up the whole bottom floor of the Samsung Museum. When Jiyong was interviewed concerning his new creation, he talked constantly of his friend's death and how much pain it caused. Magazines in Europe and America began interviewing Jiyong about Korea's suicide problem.



ALL THAT JAZZ

JARASUM JAZZ FESTIVAL COMBINES NATURE'S SERENITY
WITH THE BEST OF TODAY'S JAZZ

Story by **Britney Dennison**



JAZZ HAS ROOTS AS AN UNDERGROUND MOVEMENT, AND TODAY IS STILL A LESS PUBLICIZED AND GLAMORIZED GENRE OF MUSIC. BUT FOR THE LAST NINE YEARS, ORGANIZERS OF THE JARASUM JAZZ FESTIVAL HAVE SOUGHT TO CHANGE PERCEPTIONS BY BRINGING THE BIGGEST NAMES IN JAZZ TO KOREA.

JARASUM INTERNATIONAL JAZZ FESTIVAL





Traditional. Classic. Contemporary. These are words that are sometimes used to describe jazz, but only by those who know nothing about it. Jazz is the anthem of a generation: Its artists sought not to be a part of tradition, but to break with past styles and invent a new sound. The birth of jazz gave voice to marginalized and underground cultures.

It's spontaneous, fluid and full of movement and life. But amid the improvisation and experimentation, jazz is also musical genre that demands great skill, dedication and discipline.

In other words, jazz is like controlled chaos: a transient style, immediate yet fleeting.

Jazz has roots as an underground movement, and today is still a less publicized and glamorized genre of music. But for the last nine years, organizers of the Jarasum Jazz Festival have sought to change these perceptions by bringing the biggest names in jazz to Korea.

The festival began in 2004 with around 30,000 in attendance. Since that first year, Jarasum has gained in both reputation and size. Over its nine-year span, the event has grown to over 100 performers each year and almost 200,000 in attendance.

Last year the festival saw 188,000 over the course of a weekend and some of the biggest names in the jazz industry today such as The Jimmy Cobb, Larry Coryell, Joey DeFrancesco All Star Trio – making Jarasum one of Asia's biggest jazz festivals.

The 2013 festival will be held the first weekend of October, starting Thursday, Oct. 3, and finishing on Sunday, Oct. 6.

Performances include Abdullah Ibrahim, a 78-year-old pianist who was a member of South Africa's first jazz band; Steve Gadd from the Steve Gadd Band, who has worked with the likes of Frank Sinatra and Paul McCartney; and Young Deok Jo, winner of the sixth Jarasum International Jazz Concours – an annual competition to nurture and recognize the talents of young artists.

This year there will be different areas, including Jazz Island, where some of the biggest names will play, and the party stage.

Jarasum Jazz Festival also boasts a unique location that's conducive to inspiration and creativity. The festival gets its name from its location, Jaraseom Island, which translates into Turtle Island. Jaraseom Island appeared after the construction of Cheongpyeong Dam. It is located in Gapyeong, just kilometers away from the popular Nami Island, 40 km northwest of Seoul.

During the rainy season when flooding is widespread, it isn't uncommon for the island to submerge into the Bukhan River. But this shortcoming is also the island's strength; due to its relative inaccessibility and flooding, Jaraseom Island has remained uninhabited and preserved. After the dry season tourists disappear, the footprints and reminders of the past are simply washed away with the current.

GROOVE



TICKETS

Advance: one day 45,000 won / two days 60,000 won / three days 80,000 / four days 110,000

On-site: one day 50,000

BOOKING

Interpark: ticket.interpark.com / 1544-1555 contact: Jarasum Youth Jazz Center

MORE INFO

Telephone: (031) 581-2813

Address: Gyeonggi-do, Gapyeong-gun, Gapyeong-eup, Jaraseom Island

Website: www.jarasumjazz.com/the10th/home

GETTING THERE

Take an intercity bus or train to Gapyeong. Jaraseom Island is a 10-minute walk from Gapyeong Intercity Bus Terminal and a 15-minute walk from Gapyeong Station.

JARASUM INTERNATIONAL JAZZ FESTIVAL



JARASUM: DON'T MISS THESE ACTS

JARASUM HAS GROWN INTO THE BEST JAZZ FESTIVAL IN ASIA.
ONE LOOK AT THESE BANDS AND THERE'S NO WONDERING WHY

Story by **Britney Dennison**



ABDULLAH IBRAHIM "SENZO"

ABDULLAH IBRAHIM "SENZO"

When: Oct. 3

Where: Jazz Island

Not many artists can produce up to three albums a year, but Abdullah Ibrahim's dedication to music has resulted in just that. With over 45 albums to his name, Ibrahim is arguably one of South Africa's finest pianists. This year he will be performing music from his 2008 solo endeavor "Senzo."

STEVE GADD BAND

When: Oct. 5

Where: Jazz Island

American drummer Steve Gadd has worked with the likes of Eric Clapton, Frank Sinatra, Paul McCartney and Joe Cocker. His remarkable collaborations are backed by an extensive and impressive discography. This month marks the release of his new album "Gattitude." One surprise track on the album is a reworking of Radiohead's "Scatterbrain."



STEVE GADD BAND

SØREN BEBE TRIO

When: Oct. 5

Where: To be announced

"Complex but not muddy, intense but not taxing, and, most of all extremely interesting to listen to": That's how Skope magazine described Søren Bebe Trio. Hailing from Copenhagen, Denmark, they are headed by pianist and composer Søren Bebe.

Daegu
International
Opera
Festival
2013



Daegu International Opera Festival 2013

Premiere

The 11th Daegu International Opera Festival 2013.10.4 - 11.4

[Main Operas]

The Force of Destiny DIOFoc Oct.4(Fri.) 7:30pm - 5(Sat.) 3pm **Daegu Opera House**

Tosca Salerno Verdi Theater, Italy / DIOFoc Oct.10(Thu.) 7:30pm / 12(Sat.) 3pm **Daegu Opera House**

The Memory of Chungna Hill Daegu Opera House / Daegu City Opera Oct.18(Fri.) 7:30pm - 19(Sat.) 3pm **Daegu Opera House**

Don Carlo Korea National Opera Oct.25(Fri.) 7:30pm - 26(Sat.) 3pm **Daegu Opera House**

Tannhauser Karlsruhe National Theater, Germany / DIOFoc Nov.1(Fri.) 7:30pm / 3(Sun.) 2pm **Daegu Opera House**

[Opera Collections], [Concert Series], [Special · Side Events] will be presented.



ÉRIK TRUFFAZ QUARTET

ÉRIK TRUFFAZ QUARTET

When: Oct. 3

Where: Jazz Island

The Érik Truffaz Quartet is known for its dance floor beats and fusion jazz style. Trumpeter Érik Truffaz will have you on your feet with his unique mixture of hip-hop and dance sounds, weaved expertly through his compositions.

MADELEINE PEYROUX

When: Oct. 4

Where: Jazz Island

Madeleine Peyroux has come a long way from her days busking on the streets of Paris. She has produced six albums including "The Blue Room," which was released in March. Peyroux is described as a humble and gracious artist, more interested in music than reviews or fame. She is a talented and energetic performer who modifies her set to match the audience's mood. The Jarasum Jazz Festival will close out the Asian leg of her tour.

JO YEONG DEOK TRIO

When: Oct. 3

Where: Jazz Island

Jo Yeong Deok Trio was the winner of the 6th Jarasum International Jazz Concours 2012. This year, instead of going into competition, they will take the stage alongside some of the biggest names in international jazz history.



MADELEINE PEYROUX



IBRAHIM MAALOUF



JACOB KARLZON

IBRAHIM MAALOUF

When: Oct. 6

Where: Jazz Island

Born in Beirut, Lebanon, this trumpeter started out with an illustrious classical career. He now lives in Paris. He has been recognized for his pop and rock influences, and just this summer he opened for and played alongside Sting. At 32 years old, Maalouf has four albums to date and has what looks to be a long and successful career ahead of him.

JACOB KARLZON 3

When: Oct. 5

Where: Jazz Island

Pianist Jacob Karlzon was named Sweden's Jazz Musician of the Year in 2010. Karlzon has said he loves the spontaneity and energy of live performances. They are a way for Karlzon to communicate with the audience, listen, and respond through music. Don't expect to hear the same thing twice from this artist.

ANNA MARIA JOPEK

When: Oct. 6

Where: Jazz Island

Anna Maria Jopek is a Polish musician and singer. She graduated from Chopin's Academy of Music in Warsaw as a classically trained pianist. However, Jopek doesn't see herself as a one-genre artist; she embraces all types of musical influences and works with various artists to discover new and groundbreaking sounds and styles.

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ROCK 'N' ROLL SEOUL

WASTED JOHNNY'S

A STRONG COCKTAIL OF BLUES-BASED ROCK 'N' ROLL — WITH A GRUNGE GRIT

'MY SONGS ARE ALWAYS ANGRY. SOMETIMES I SING ABOUT BREAK-UPS, SOMETIMES IT'S LIKE, 'AH, SHEEBAL!' BUT SOMETIMES THEY'RE SAD LYRICS, BECAUSE THERE ARE SO MANY DIFFERENT KINDS OF ANGER.'

Story by **Sophie Boladeras**

WASTED JOHNNY'S ARE: (IN THEIR OWN WORDS)

A STRONG COCKTAIL OF BLUES BASED ROCK 'N' ROLL WITH A GRUNGE GRIT. DRINK WITH (OUT) CAUTION.

Kim Young-jin – Drums

Nils Germain – Bass

Angie – Guitar and vocals

Wasted Johnny's have been selected by PSCORE to play in New York City from Oct. 28 to Nov. 7.

On an intensely humid and rainy Sunday in Hongdae, I met with the three members of blues-based rock 'n' roll band Wasted Johnny's. We sipped iced Americanos while I delved into their aspirations, anger and their experience of playing at Ansan Rock Music Festival. Wasted Johnny's got together after French guitarist Nils Germain came across a wanted poster on the street back in 2011. Wasted Johnny's fiery vocalist Angie and a former member who used to play drums were looking for a bass player, and Nils was it. After their first gig, Kim Young-jin joined the group as the new drummer.

Initially, Angie and Young-jin were keen to play mainly blues, but Nils wanted more of a rock 'n' roll sound so they mixed the styles, and in January 2012 they played their first gig as Wasted Johnny's. The band was stoked to open for famous Korean rockabilly musicians The Rock Tigers. The show was packed and Wasted Johnny's were feeling the pressure; they thought it didn't go too badly. However, now that they see what they are capable of, they look back on their first show together as being pretty terrible. Today Wasted Johnny's are gaining attention in Seoul's live indie music scene.

How did the name Wasted Johnny's come about?

Angie: In blues, rockabilly and rock 'n' roll songs, many musicians use the name Johnny, so I wanted to use Johnny's to convey our sound. Then the first time I met Nils we had a lot of makgeolli and we were pretty drunk, so I was like how about Wasted? He was like yeah, so it was like okay, good, Wasted Johnny's it is! Our band name can give people an idea about our blues-based rock 'n' roll style.

What do you sing about?

Angie: My songs are always angry. Sometimes I sing about break-ups, sometimes it's like, "Ah sheebal!" But sometimes they're sad lyrics, because there are so many different kinds of anger. When I was younger my mother would always tell me to be moderate, to not be so crazy. She would restrict me and tell me not to do things, but I wanted to be more expressive. So I am very expressive in my songs. The song "Loud and Headache Girl" is about how sometimes I can't understand anything and people can't understand me. Lyrics are important, but sometimes it's all about the feeling.

What do you guys do to support your music?

Angie: My dream is to be a full-time musician, but right now I am teaching guitar at a hagwon and



to middle-school students. The middle schoolers are fucking crazy. They're like oh teacher sex, sex, I wanna see a sex video. I'm like fuck you, shut up and give me your phone.

Kim: I teach drums at a music hagwon.

Germain: I originally came to Korea when I was 17 because of my father's job. At the moment, I am learning Korean so I can enter a university here. I'm at level three now and have to get to level four. Maybe I will go to Hongik or Kookmin University and will major in graphic design.

You haven't been together for too long. What have you been up to?

Germain: In 2012, we played at Green Plugged Seoul at Nanji Hangang Park. There were four stages; people had to pay to see the acts at the three big stages, but we were on a free stage in the middle. The stage was so small and there were heaps of people coming by. It turned out to be a really good spot, except for the rain, and there was an artists' lounge with free beer and food, which was really nice.

PSCORE has invited our band to play at a few of their shows, and it's always a pleasure helping the North Korean cause and being able to get a lot of people to come and see us play.

We also tried out for "Top Talent," which was a project that wanted to be huge; they spent heaps of money to make it big, but it just didn't seem to work out too well. It was supposed to be on TV but something didn't go to plan and there were a lot of organizational problems. It was very "American Idol" style and when the camera came around, we always had to put on a big smile and say "Top Talent!" We didn't realize that the audience voted for the winner, so it was kind of like whoever brought the most friends along got the most votes. We were really proud to do it though, and got into the top six.

Do you do anything in particular before you go on stage?

Angie: I always drink a can of beer before the show since I often feel nervous. I also stretch. I often wear a polka-dotted dress when we play because it reminds me of the late Buddy Guy.

Germain: We don't really have any rituals, but just things we do to get relaxed. YJ (Young-jin) usually plays games on his phone, I clean my strings, Angie plays some chords and we all smoke cigs and drink some beer to get in the mood.

Have you ever tried to impress a girl or a guy with your musical talents?

Germain: Before I met my girlfriend I definitely did. But now I just want to create a good image for our band so people can enjoy our shows.

Angie: Guys maybe think about me in terms of just how I am on the stage, like how I move and act all crazy. This is me, but I also have different sides. I'm happy with that, but that's not what I am always like. On stage it's good to have an image that the audience can be interested in.

Kim: No, I don't think so...

You got to play at Ansan Valley Rock Festival in July. How did it go?

Germain: It was amazing! We all felt great and got crazy on stage and as we played more and more people were gathering. I'd say it was comparable to a full club audience, but more dispersed.

Kim: We were crazy on stage and as soon as we started people came in from everywhere like zombies. We could see people moving and dancing, and we were glad our music could make them move, even in an open space. We are more used to the intimacy of a club, so it was a positive experience for us on a big festival stage.

What were the highlights of the festival for you?

Germain: The festival was really well organized; I loved the fireworks on Sunday night, like a closing ceremony. I saw all the headline acts. Foals were as great as I expected, but my favorite was The Cure. It's my mother's favorite band and she saw them two times 30 years ago, so I was proud to be able to see them too. Regardless of their age, they kept the whole crowd crazy for a full three-hour show. I was smiling with bright eyes and had chills all over my body during the whole set. There was something magical that night.

Kim: Steve Vai!

Angie: I was really happy to see Romantica, Steve Vai, WHOwho and especially Nine Inch Nails. I got to meet Steve Vai backstage this year. We took a picture together and I give him a Wasted Johnny's CD! It was a great honor and a monumental moment for me.

Who gets wasted the most out of you three? What is your beverage of choice?

Germain: Angie is definitely the most wasted of us! She is even crazier when she drinks!

Kim: I'm the worst drinker!

Germain: Yea, YJ tends to get wasted quickly and falls asleep easily. I'm not wasted a lot but when I am I tend to lose my phone, wallet and other goods, so in that way I can say I might be the worst one. I mainly drink beer and when money allows I love to have jägerbombs.

Angie: I'm the best drinker of the three. My drinking habits have become better these days. I feel good when I drink alcohol; you can call me when you want some beer. Don't be afraid of me.

GROOVE



ARTIST'S JOURNEY

INTERVIEW WITH RUDY TYBURCZY AND JEFF SINCLAIR, DIRECTORS OF STAND UP SEOUL

Interview by **Wilfred Lee and Alison Hjelseth** / Illustration by **Wilfred Lee** / Photos by **Dustin Cole**

Since its founding in 2009, Stand Up Seoul has brought laughter and mirth to stages across the Korean Peninsula. This month, Artist's Journey's Wilfred Lee and Alison Hjelseth got the chance to sit down with Rudy Tyburczy and Jeff Sinclair, bosom buddies and current directors of Stand Up Seoul, for a chat about the comedy scene in the ROK.



Artist's Journey: How did you originally become interested in performing stand-up comedy?

Jeff Sinclair: Some of my friends were doing stand-up. I saw them perform at a club and thought, "Hey, they are making a room laugh, and I make them laugh all the time when we are out. I can probably do this too."

Rudy Tyburczy: I became interested in stand-up when I was a kid, but didn't start performing until after college, really. I was in Korea, went on a trip to Japan, and when I came back I decided I'd finally give it a go at Tony's in Itaewon. Been doing it ever since.

What makes a great comedian?

Tyburczy: I'm trying to figure that out myself. But from what I've seen, dedication, honesty and dedication make someone great. And dedication.

Sinclair: Honesty, dedication and evolution. Like Bruce Lee, consider your art unfinished and constantly develop it.

How would you describe your writing process?

Tyburczy: I do a lot of my writing onstage. I write down observations and things I think are interesting or weird, and then I let them grow in my head or onstage as opposed to writing everything down very methodically. I like a bit of spontaneity in my comedy.

Sinclair: I get Rudy drunk and write down the stuff he says, because he won't remember they were his thoughts. And failing that, I am mostly a storyteller, so I just try to analyze the events I've experienced and discover some of the absurdity of the situation.

How do you feel about the comedy scene in Korea?

Tyburczy: It's better than one would imagine. There are great scenes in Busan and Seoul, along with performances all over the country. There are certainly lots of opportunities to watch or perform. Who knew?

Sinclair: Considering that originally one man (Brian Aylward, the founder of Stand Up Seoul) busted his ass to get an audience together, start up a regular show, and now it has gone into shows all over the peninsula, I'd say I feel proud of it.

What is the mission of Stand Up Seoul?

Sinclair: To build not just a community of comedic performers,

'THE MISSION OF STAND UP SEOUL IS TO GIVE EXPATS AND KOREANS AN OPPORTUNITY TO PERFORM STAND-UP, SPEAK THEIR MIND AND BRING AWESOME ACTS TO KOREA, IN THE HOPES THAT WE MIGHT FORGET OR EMBRACE, IF ONLY FOR A SECOND, HOW DARN OUT OF PLACE EVERY ONE OF US IS IN SOME WAY.' — RUDY TYBURCZY



ABOUT THIS COLUMN

Interviews for this column are by Wilfred Lee or Alison Hjelseth, and transcribed and written by Alison Hjelseth. Artist's Journey brings you daily doses of inspiration, including weekly podcasts featuring artists from around the globe. Learn more at facebook.com/myartistsjourney or www.artistsjourney.org. — Ed.



but also a family. I say family because that is what we try to be. We are very inviting to new performers and embrace them into the fold. We do everything we can to help the scene here flourish, and provide stages for people who are serious about performing and developing their voice.

Tyburczy: The mission of Stand Up Seoul is to give expats and Koreans an opportunity to perform stand-up, speak their mind and bring awesome acts to Korea, in the hopes that we might forget or embrace, if only for a second, how darn out of place every one of us is in some way.

What is something you wish stand-up audiences knew before coming to a show?

Sinclair: They don't have to agree with or like every joke. They just have to respect or recognize the fact that it takes guts to get up in front of a room of strangers, and present to them a side of yourself.

Tyburczy: Not all comedy is for everybody. If you're not enjoying yourself, nobody is forcing you to stay. At least, I hope nobody is.

Where do you see Stand Up Seoul going from here?

Tyburczy: We just want to continue to put on hopefully great shows for Seoul's inhabitants and visitors, as well as in other parts of Korea and Asia.

Sinclair: CNN recently just did an article about how the English comedy scene in Asia is starting to become a serious network and touring route. So, ideally, we'd like to connect more with the other scenes. We already have ties in Japan, China and Hong Kong, but there are other countries with bigger scenes than ours too.

What advice would you give to people interested in performing stand-up comedy?

Sinclair: All you need to be is that same person on stage that you are off. People know when you are being fake. Also, don't heed too much advice from other "comedians." Everyone has their own voice, so no one can tell you what your voice is suppose to sound like. You've got to figure that out yourself.

Tyburczy: Just get up there and do your thing, as often as possible. No advice is better than your own experience.

MORE INFO

Stand Up Seoul hosts an open mic at Rocky Mountain Tavern the first Thursday of every month, along with other events throughout the month. For more information, visit "Stand Up Seoul" on Facebook.

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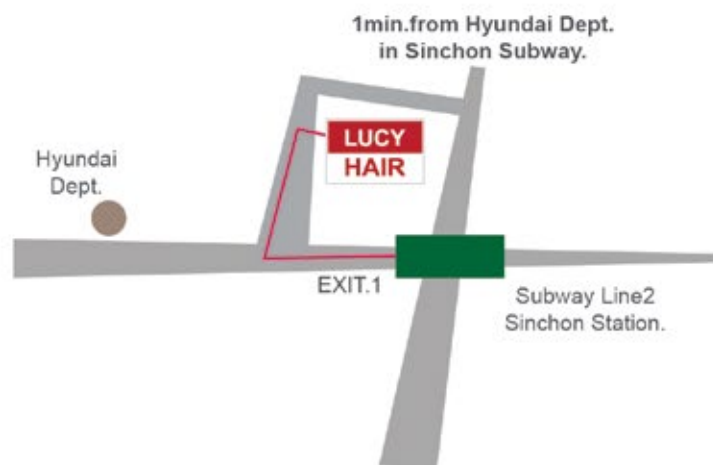
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UNEARTHING HAIR-ITAGE

ARTIST YUNI KIM LANG EXPLORES HER CULTURE AND IDENTITY,
ONE STRAND AT A TIME

Story by **Remy Raitt** / Photo courtesy **Yuni Kim Lang**

Artist Yuni Kim Lang may have lived outside Korea for the past 24 years, but her work is intricately entangled in her longing for the country and the hereditary and cultural cues it imparted to her. Using hair as her primary subject matter, Kim Lang's sculptures, wearable artworks and photographs explore the cultural significance of one's appearance and how her own personal identity is rooted in this significance.

With the aid of black polypropylene rope as her hair substitute, the Michigan-based artist has twisted, braided, knotted and unknotted her way to exploring her place in this rapidly globalizing world. She has also done this while testing to see how far a cultural symbol can be stripped down before it becomes unrecognizable.



Groove Korea: You left Korea when you were 3 years old, but your connection with the country plays a central role in your work. How has this relationship influenced you and your art?

Yuni Kim Lang: I have always been connected to Korea but have never really been in the middle of it. My relationship with it is mostly about my longing for it and to understand it. In most cases, the "longing" becomes the most beautiful part of the experience.

But this longing for Korea is not about finding answers to what being Korean means — it's more like a deeper search to understand the emotional experience of wanting to know what makes me who I am.

My work is an exploration of this emotional search. After each body of work, I understand myself a little better but am also left with more questions to ask. What would be the beauty of life if we had all the answers?

You describe yourself as a foreigner in someone else's country. How does this self-identification continue to drive your work?

I will always be Korean in my heart and will also always identify myself as a Korean. My heritage is very important to me. As our world becomes more and more globalized and the phrase "melting pot" becomes applicable to all nations, the importance of understanding our individual heritage becomes very important. I myself am a unique example of a melting pot: I am a Korean married to a Chinese-American living in the USA with our baby who was born here (in the USA).

Can you shed some light on your perceptions of hair and how its 'roots' link to cultural identity, more specifically your own Korean heritage?

When it comes to hair, all women can relate. Whether you are Asian, white or black, we all agonize over how to wear it. Why is it that we have such intimate relationships with our hair? Why do no other body parts hold such a variety of symbolic power? Hair is a part of our body and therefore part of our individual identity, and yet it can so easily be changed, detached, transformed.

There is so much information embedded in the way one wears and handles their hair. Not only can you read into someone's style and preferences but their social background and heritage as well. This is why I am using hair as a powerful tool to embed my experiences and emotions of my cultural identity. For example, "Comfort Hair" is a sculpture that was inspired by the ga-che, a big wig that was historically worn by Korean women from high social backgrounds. I used the patterns, motifs and form of the ga-che as inspiration to fantasize about my hair and how it represents my cultural identity.

To follow on what you have said about hair and its links to cultural identity, can you explain if and how you draw links between the transient nature of hair and our rapidly globalizing world?

Hair, just like our society, is becoming a melting pot in its own way. Hair used to be a way to identify someone's heritage, but with new technologies and fashion, our hair is easily altered and modified. It is no longer reliable in representing what it used to. Globalization is affecting our cultural identities on various levels, not just physical attributes but also our values and ways of life. The hair is just a metaphor to communicate these experiences or fantasies.

Do you keep a close watch on the Korean contemporary art scene? Does contemporary Korean life influence your work at all?

Yes, I am interested in contemporary Korean life: people, fashion, the constructed idea of beauty through the Korean eyes and much more. However, I am also interested in what the rest of the world identifies as Korean or Asian. What are the cultural cues and visual elements we identify and understand as representing a culture or a society? I look to deconstruct these forms and truly understand what it is about these visual elements that we read into.

For example, my "Wearables," "Adornment at Large" (photographs) and "Comfort Hair" (sculpture) were a deeper investigation of the Chinese button knot and Korean mae-deup hairstyles. I reconstructed these knots and deconstructed them, made them over and over again, and tried to understand the motion of making the knot and why this action was so prevalent in understanding my culture. It was the perfect metaphor and form to begin with.

Do you have any upcoming works or exhibitions? Any plans to visit Korea?

I will be in Beijing for the month of August for a residency through Red Gate Gallery. I will be making my new body of work there. My time there will be spent researching and gathering materials and information about Eastern cultures, specifically Chinese cultural patterns and objects that have history with layers of meaning embedded in them. I will be visiting Korea after the residency to do more research. I am interested in finding links between the two cultures and understanding the differences as well.

MORE INFO

For more information about Yuni Kim Lang and her work, visit www.yunikimlang.com.

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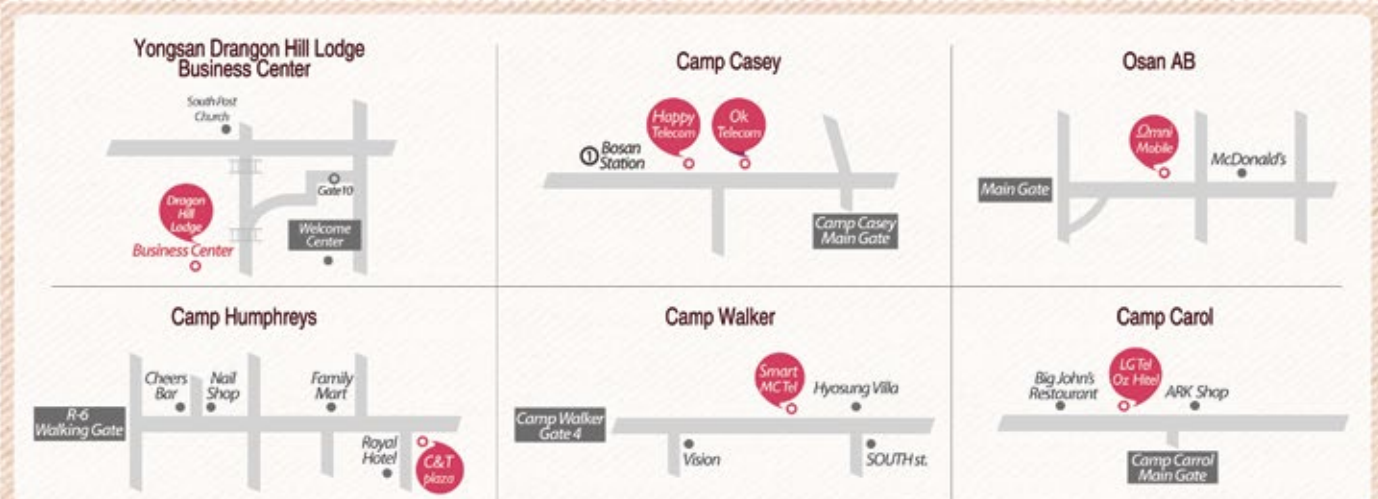
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[B] IS FOR [B]RACKET

[B]RACKET MAGAZINE IS HOLDING A FREE EXHIBITION TO SHOWCASE 12 TALENTED ARTISTS

Story by **Britney Dennison** / Photos courtesy of **Vedi Djokich** and **Jimmy SK**

Korea's vibrant art scene is bursting with both local and international talent. But for an artist to make it in the industry, exposure is key. That's where [b]racket magazine comes in. [b]racket is a monthly magazine in Daegu that aims to profile a variety of artists, highlighting their contribution to Korea's art scene.

This month [b]racket, in conjunction with Keimyung University, will hold a free exhibition titled [b] list.

Sharon Reichstadter, [b]racket's words editor, is organizing the event, which will take place from Sept. 3 to 14 at Gukje Art Museum in Daegu.

"This exhibition in September will showcase 12 foreign artists that we have featured in our magazine since our inception last October," says Reichstadter. The artists chosen all use different mediums and have distinctive styles.

British artist James Tucker, who goes by Jimmy SK, draws inspiration from music and folklore. His work combines vibrant graphics and bold color contrasts. Italian artist Matteo Berra is an installation artist whose work attempts to imitate humanity's desire to control the unknown.

Groove Korea caught up with Canadian artist Vedi Djokich to talk style, inspiration and what we can expect at [b] list.



Groove Korea: How would you describe your artistic goals?

Vedi Djokich: To continue producing quality work and to keep evolving and progressing. Financial goals are extremely important, but creative motivation really comes from growth, expanding your style, concepts and techniques – building upon your previous experiences and creating something new. There is a certain feeling you get when you want to be investing your time into something. You are creating just to create, and it's raw and fun. Being goal-oriented is a must, but focusing on that goal can severely detract from your progress.

What are your influences?

Influences truly come from everywhere and are really so varied. Being interested in visual objects makes it difficult to stop examining and questioning things you encounter everyday. Just constantly observing, exploring and experiencing things is very motivational. Taking time to reflect back upon what you have experienced is obviously just as important, too.

What mediums do you use?

My work is a combination of mediums: screen-printing, drawing, painting, photography, video and a bit of sculpture. One medium seems so limiting, and it is always nice working on a few different projects simultaneously. It gives you that opportunity to step back from that creative wall you will inevitably hit and pour your ideas into something else, allowing you time to work out a new perspective and refocus yourself once you go back to that original project.

Specifically, the work for the [b]racket exhibition was based around screen printing. "Compound Reflection" is one work out of a group of four larger wood pieces that I have been recently producing. Each piece always carries its own challenges, and this one was that it required over 50 hours of printing time alone.

How do you describe your subject matter and style?

My subject matter tends to revolve around a juxtaposition between sexuality, tension, fear, time and decay. Again, drawing upon personal experience, observation and self-reflection is important. At the heart of it, all art is really autobiographical. We are trying to express personal thoughts, questions, experiences in an abstract manner; attempting to physically represent intangible concepts.

My style is meticulous. Details are extremely important, but I enjoy leaving room for spontaneity and experimentation. Creating a feeling of time and decay by making the work feel slightly beat up and bruised seems to also coincide with my subject matter.

'AT THE HEART OF IT, ALL ART IS REALLY AUTOBIOGRAPHICAL. WE ARE TRYING TO EXPRESS PERSONAL THOUGHTS, QUESTIONS, EXPERIENCES IN AN ABSTRACT MANNER.'

– VEDI DJOKICH



GETTING THERE

The exhibit is at Gukje Art Museum in Daegu. Bullet trains depart from Yongsan Station in Seoul throughout the day. The trip takes about 2.5 hours.

Mugunghwa: Not in a rush? Take the slow train and enjoy the view. It's a lot cheaper, too.

Address: Gukje Art Museum Keimyung University (Daemyung Campus), Daegu, Nam-gu, Myungduk-ro 104

Telephone: 053-620-2381 Fax: 053-620-2385

MORE INFO

The opening reception is on Sept. 7. For more information, go to bracketmagazine.wordpress.com or call (053) 620-2381.

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AT THE BOX OFFICE THE BIG SCREEN

By Dean Crawford

Monsters University

Directed by **Dan Scanlon**



Sept.
12 Animation/Comedy
104 minutes

Due to a slightly earlier deadline and ever-changing Korean release dates for movies, I have been forced to delve into uncharted territory when it comes to this month's previews. At the time of this writing, you see, the only guaranteed September releases are all kids' films.

Now, I know this statement might come across as slightly snobbish, and in a way I suppose it is, but I just can't get into animation movies the way some of my friends do.

It could be argued that most modern animated films transcend the boundaries between child and adult audiences, with "Shrek" (2001) being a perfect example. And believe it or not, I thoroughly enjoyed "WALL-E" (2008). That being said, I really don't understand all the fuss behind a lot of Pixar's other films, especially "Toy Story 3" (2010). I went to see it with several people and half of them were crying; I just didn't get it. According to my girlfriend, this is because I have a heart

of stone. To prove her wrong, I'll be going to see both of September's animated releases to prove I'm no Grinch. (Cough. Humbug. Cough.)

According to Disney's online synopsis, this prequel sees the two main characters — best friends Mike Wazowski (Billy Crystal) and James D. Sullivan (John Goodman) — as they overcome their initial differences and forge an unlikely friendship at school. With additional talent like Steve Buscemi and Helen Mirren, as well as the whole spectrum of university experiences to poke fun at, here's hoping the adults are just as entertained as the kids.

Having already earned \$250 million since its U.S. release, I have no doubt "Monsters University" will continue to be a success in Korea and around the rest of the world.

GROOVE

Despicable Me 2

Directed by **Pierre Louis Padang,**
Chris Renaud



Sept.
5 Animation/Comedy
98 minutes

One thing I've learned from my time researching this month's kiddie flicks is that, while I may not see their universal appeal, the rest of the world does, given the gargantuan amount of money they've made.

Take a look at the figures for "Monsters, Inc." (2001) for example: It was made for \$115 million and earned over \$550 million at the box office alone.

The first "Despicable Me" (2010) film cost a mere \$69 million in comparison, yet still grossed over \$540 million worldwide. And despite the fact that "Despicable Me 2" has only been released in the States for one month, at the time of this writing, it has still managed to earn a staggering \$661 million worldwide, at least according to boxoffice-mojo.com.

A quick glance at the film's official writeup tells us that the last movie has ranked 10th in the top-grossing animated releases of all time across the globe, but includes nothing

about its plot. Warnings about "Minion Madness" aside, not once does Universal actually talk about the film. All this tells me is that, while I might not be the biggest fan of the films, there's no way I can deny that everyone else is.

I recently made a point of checking out the original "Despicable Me" as a way to understand the series, and I must admit that I was pleasantly surprised. It was extremely enjoyable and I was smiling every time the Minions were on screen.

At this point, I feel like my newfound love of kids' movies has finally melted my heart of stone. I'll be seeing "Despicable Me 2" this month and no doubt I'll enjoy that, too.

Well, so long as I can actually hear the movie over the sound of Universal counting all its money.

GROOVE

KOREAN DVD CORNER

THE SMALL SCREEN

By Dean Crawford

The Thieves (도둑들)

Directed by **Choi Dong-hoon**

PG-15 Action/Crime
135 minutes



With a whole host of Korean superstars on show, Choi Dong-hoon's "The Thieves" was only released last July, but has gone on to become the highest-grossing Korean film ever, overtaking Bong Joon-ho's "The Host" (2006) in the process. One year later, it's still a solid example of an action film with enough substance to back up its adrenaline.

After pulling off a high-end art heist, Popie and his team decide to lay low in Hong Kong until the dust settles. There, Popie gets involved with a Chinese crew run by Korean master thief Macao Park. Despite Park's awkward history with some of Popie's crew, they make plans to steal the Tear of the Sun diamond, owned by notorious gangster Wei Fong, which could net them as much as \$20 million.

The heist doesn't quite go according to plan, and both crews must work out who double-crossed whom as they all try to obtain the prize.

Considering how many quality movies come out of Korea, a film being called the the most

successful in its history is going to be burdened by seriously high expectations. Fortunately for all of us, "The Thieves" lives up to and surpasses all of the hype. The plot keeps you guessing and you're constantly waiting for the next twist and turn. The production values are slick, and it also features some extremely impressive stunts. It was also nice to see a big-budget film set in Seoul that didn't involve people getting stabbed or smashed in the head with a hammer.

The film does take itself seriously, but still manages to be funny, with Jeon Ji-hyeon and the versatile Oh Dal-soo acting as the film's comic relief.

An obvious comparison can be made between "The Thieves" and Steven Soderbergh's recent "Ocean" trilogy. But while the Korean heist flick is easily better than "Ocean's Twelve" (2004) and "Thirteen" (2007), I'd argue that it also tops "Ocean's Eleven," the 2001 remake of the Rat Pack original. "The Thieves" is not only one of the best Korean films I've seen this year, but one of the best, full stop. **GROOVE**

Miracle in Cell No. 7

(7번방의 선물)

Directed by **Lee Hwan-kyung**

PG-15 Comedy/Drama
127 minutes



One of this year's biggest films is Lee Hwan-kyung's "Miracle in Cell No. 7." Both a charming comedy and a quirky family melodrama, the movie's positive word-of-mouth reviews spread like wildfire, making it the second-best-selling Korean film of all time behind "The Thieves" (2012).

Yong-gu is a single father who takes great care of his daughter, Ye-sung. Despite being mentally disabled, he wants to get her everything she dreams of. Whilst tracking down a bag that his daughter desperately wants, the police commissioner's daughter is killed and Yong-gu is found suspiciously close to where the girl's body is found.

Yong-gu is sentenced to death and imprisoned with a bunch of hardened criminals. In return for a favor to a fellow inmate, however, Yong-gu's daughter is smuggled into the jail, reminding the prisoners and guards of the humanity they thought they once lost. It also allows the prisoners to understand Yong-gu's disability and see what he's really like. The more they get to know

him, the more they realize there is no way he is a child killer, but they still need to prove it.

Lead actor Ryu Seung-ryeong gives a great performance as the mentally challenged Yong-gu, totally believable without ever needing to go over the top. I was very impressed.

The most impressive thing about the film, and about Korean films in general, is their ability to effortlessly shift in tone from one extreme to the other. At one point the film is a lighthearted, almost slapstick comedy as several prisoners perform the conga in a prison cell trying to find cell phone reception. Moments later, you're watching the Korean version of the Gomer Pyle soap-bashing scene from "Full Metal Jacket" (1987). (Trust me, it's intense.)

Lee's latest offering is no different. It's heart-wrenching at times, but you ultimately come away with a warm fuzzy feeling, thinking that the world isn't such a bad place after all.

"Cell No. 7" will send you on a roller coaster of emotions, but it's well worth the ride. **GROOVE**

Story by **Thomas Godfrey** / Photos by **Simon Bond**

CYCLING SEOUL



Cycling in Seoul can be overwhelming to someone hitting the pavement for the first time. With heavy traffic taking up the roads and the occasional (or frequent) delivery scooter hopping onto the sidewalk, it can be intimidating.

It doesn't need to be.

"A big issue is the mental challenge," said Luc Tremblay, a Canadian expat and founder of the Seoul Cycle group. "People wonder 'where do I ride,' and they see all of the cars and wonder, 'is this safe?'"

Jared Mitchell, a long-distance touring cyclist and the owner of Brakingboundaries.org, says he wouldn't recommend riding on the roads to anyone who isn't comfortable in traffic. "But I don't think drivers here are any worse than in any other country," he said.

So you have your bike, helmet, mask and

bell; you want to ride in Seoul. Where do you go? The answer to this is almost always the Han River. There are about 40 kilometers of bike trails on either shore. It is hopping with riders and joggers at all hours for a reason: because it's awesome.

Riding on the Han River on any given day at peak hours can be jarring. With bike rentals extremely cheap or free, nicely maintained paths and great accessibility, Seoulites swarm the river in all manner of bicycle-like contraptions.

As Tremblay said, "Don't be afraid to use your bell."

Tremblay also goes so far as to recommend a facemask to help with the pollution and the occasional collision with clouds of bugs, prevalent especially near some of the smaller streams.

Timothy Travis is co-founder of the Han River Riders. He says there are 12 parks along the

river's banks and 18 of the 25 bridges crossing the Han in Seoul have bike access. "If you just want a simple ride, or are in Seoul for a short time," Tremblay said, "then stick with the Han."

Otherwise, there are still a number of options.

Yeouido is a haven for cyclists, couples, picnickers and kids. It has a number of bike rental shops offering simple mountain bikes and even tandem bikes. Its paths are well maintained and it offers superb views of the city. An added bonus, if you don't mind the throngs of kids, there are pools that give you a chance to cool your feet.

Tremblay said his favorite long ride is to Yangpyeong, one of the more talked-about routes in the cycling community. Leaving Seoul, the path takes the rider on abandoned railroad tracks through tunnels and over bridges, bringing riders closer to nature than one might expect so



EASY RIDER

KOREA ON WHEELS

Cycling Seoul

JUST DON'T CROSS ANY TAXI DRIVERS — LITERALLY

Cycling in Seoul can be overwhelming to someone hitting the pavement for the first time.

Page 70

Seoul to Busan

MISHAPS AND MARVELS ON THE FOUR RIVERS TRAIL

For months I had been mulling a bike trip along the Four Rivers Trail from Seoul to Busan. My time in Korea was coming to an end, and I wanted to experience the parts of Korea that I had forgotten while living in the middle of Seoul.

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Geojin to Gwangju

FINDING FOCUS ON AN EAST COAST ADVENTURE

Hungry to explore some of the country and get some desperately needed time in the saddle, I decided to ride my bicycle along the coast.

Page 74

Cross-country

WHAT I LEARNED CYCLING ACROSS THE COUNTRY

After riding over 500 kilometers from Seoul with my friend Marie Burns, weaving through fields of garlic, gochu and rice, we sank into the motionlessness of sitting, feet in the sand beneath us, condos rising above.

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Cycling the Han

CYCLE THE HAN FOR A TASTE OF KOREAN CULTURE

On any given Saturday it seems that the entire population of Seoul is meandering along the banks of the Han.

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Tips

THE NUTS AND BOLTS OF LONG-DISTANCE BIKING

Tips and tricks for surviving the journey.

Page 80

Tips

THE NUTS AND BOLTS OF SHORT-DISTANCE BIKING

Tips and tricks for surviving the journey.

Page 81

close to Seoul.

While bicycles are not allowed on the Seoul subway (except on Sundays) this rule does not apply to the Jungang line.

The cycling scene in Seoul is very supportive. Seoul Cycle is an active hub of information and the Han River Riders are an extremely active group. Course maps are easily found and the growing presence of bike lanes allows cyclists better access to places that are hard to reach via subway or cab.

"I love cycling here," Tremblay said, "because you get to see parts of the city that you wouldn't normally see."

MORE INFO

www.seoulcycle.com — a hub of information and courses

www.brakingboundaries.com — a wealth of course maps and info, as well as travel tales by site owner Jared Mitchell.

Check out the Seoul Cycle and Han River Rider Facebook groups to stay up to date and join a ride.

GROOVE

SEOUL TO BUSAN – FOUR RIVERS

MISHAPS AND MARVELS ON THE FOUR RIVERS TRAIL

Story and Photos by **Thomas Godfrey**

For months I had been mulling a bike trip along the Four Rivers Trail from Seoul to Busan. My time in Korea was coming to an end, and I wanted to experience the parts of Korea that I had forgotten while living in the middle of Seoul. I wanted fresh air, and I wanted to pass through the villages I saw from my bus window. I wanted to see the “real” Korea one last time.

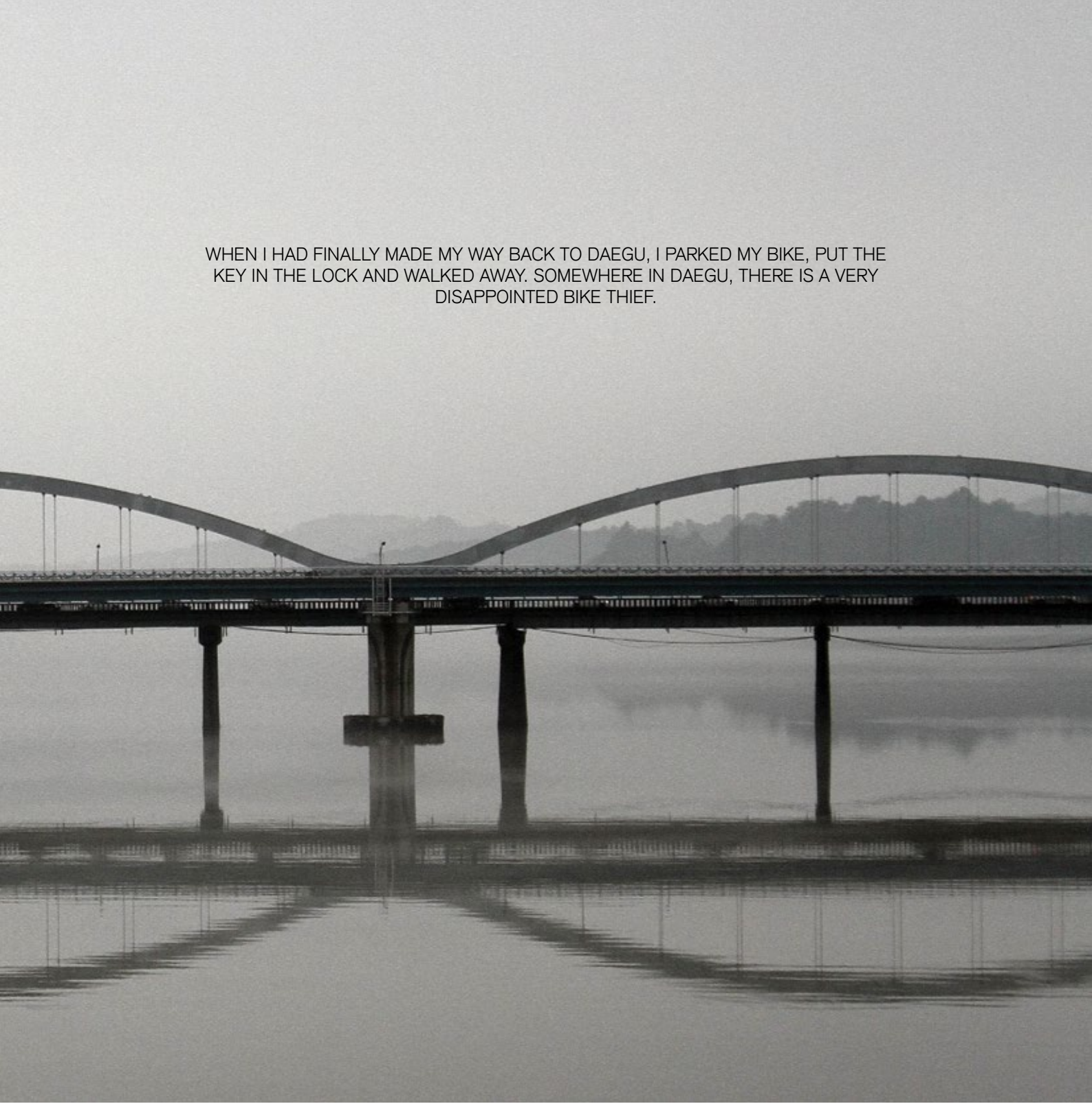
I bought the single most unreliable bike available, purchased in an alley in Hongdae. Within a week, the key to my bike lock had snapped off, making the lock a permanent addition to my bike. The pedals had been smashed at some point and were held on by duct tape. It was like the Millennium Falcon — ugly and slow. It also made terrible noises, but the student who sold it to me had told me it just needed a little oil. I let myself believe him.

On the first day of riding (Seoul to Yangpyeong) it rained. It poured most of the day, stopping long enough to become humid. I was slow

but I attributed that to a bag full of camera lenses, clothing and tools. All of it was held to a poorly fastened rack via a couple of shoelaces and a belt. I spent the night at a motel on the side of the road. I was tired, depressed, drenched, and I had forgotten to pack extra socks.

From Yangpyeong, I planned to cycle to Chungju but didn’t make it. The sun burned all day long, and I had to stop frequently. I hit a wall during one long stretch in which the path went along flatlands, seemingly forever. There was no shade and no water. The only saving grace of that day was watching a squadron of tanks rip by the Han.

The next day I felt utterly beaten. My bike, which had become my trusty steed, did its best to keep me distracted by breaking almost as soon as I came into sight of Chungju. I creaked into a repair shop with one pedal gone, another hanging, no back brake and a wobbly wheel. The repairs would cost me the rest of the day, and a severe thunderstorm would keep me in a dark love motel too long the next morning.



WHEN I HAD FINALLY MADE MY WAY BACK TO DAEGU, I PARKED MY BIKE, PUT THE KEY IN THE LOCK AND WALKED AWAY. SOMEWHERE IN DAEGU, THERE IS A VERY DISAPPOINTED BIKE THIEF.

In the morning I rode hard. I covered a huge number of kilometers for a husky guy on a crappy bike. I think having pedals that weren't hitting the pavement helped, but my attitude had changed. Instead of riding miserable with my mind racing, I let go. I enjoyed myself and sang Billy Joel songs for hours.

Before the night was finished, I was standing on a small path in the middle of four rice paddies and watching the sunset. There were no traffic noises. My sinking ship of a school didn't exist. My breakup didn't exist. I was in a Korea I had only ever sped by.

When I finally made my way back, I parked my bike, put the key in the lock and walked away. Somewhere, there is a very disappointed bike thief.

All in all, it was difficult and at times ugly, but I saw the Korea that I set out to see. I also saved 50,000 won on a KTX ticket.

THINGS TO SEE AND DO

Suanbo Hotsprings. Located in North Chungcheong Province, hot springs and saunas are prevalent all around. For a cyclist, this town can be a godsend. Even if you are just passing through, there is a hot spring foot bath right off of the bike trail for you to nurse your calves at no charge. The area specializes in rabbit and pheasant dishes.

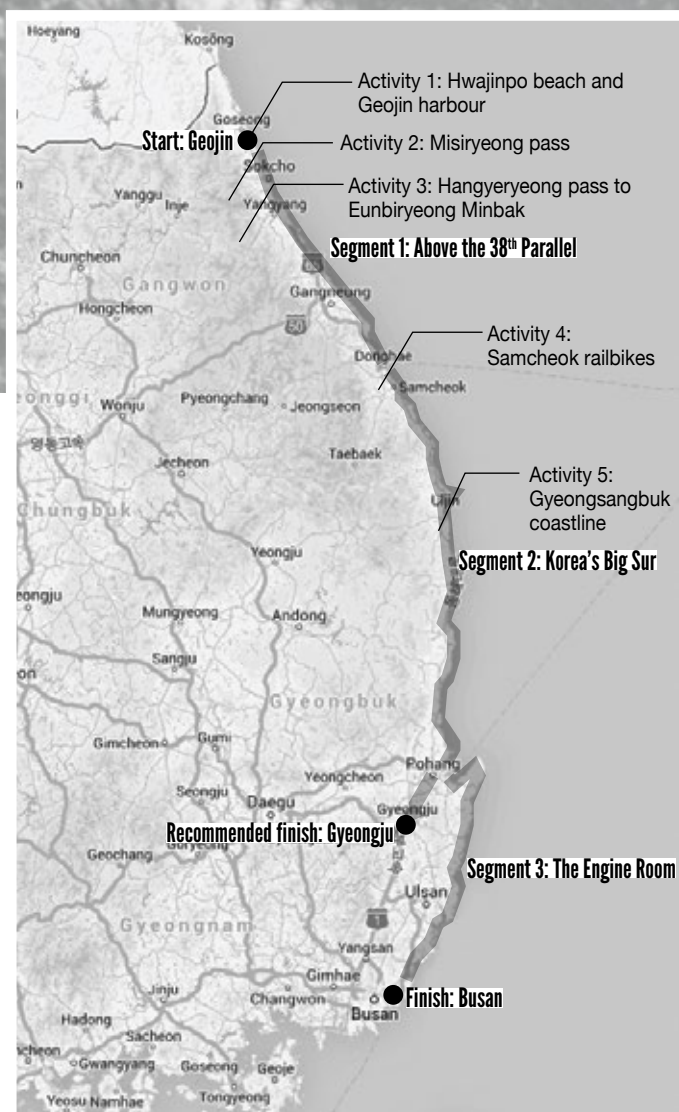
If you want to spend the night, the Royal Motel (043-846-0190) has a good reputation, decent prices and a sauna in the basement.

Sangju Museum. Located on the bike path in Sangju, this museum pays homage to its namesake city. Sangju remains a largely agricultural city and the museum displays relics from the city's ancient history. San 18-7, Samdeok-ri, Sabeol-myeon, Sangju-si, North Gyeongsang.

Story by **Michael Burkhardt** / Photo by **Thomas Godfrey**

FINDING FOCUS

GEOJIN TO GWANGJU



RIDING FROM A QUIET, BUCOLIC AREA OF EARTHY SUSTAINABILITY DOWN INTO GLOBALIZATION'S HOT, DUSTY ENGINE ROOM MAKES YOU THINK. IT MAKES YOU DIRTY.

THINGS TO SEE AND DO

Hwajinpo Lake and Beach, Geojin Harbor

Hwajinpo Lake is set between a thin stretch of beach and a backdrop of mountains to the west, and there is a nice route that follows around it. The beautiful beach is open in the summer months and Kim Il-sung's country home and nearby small aquarium are popular tourist spots.

Misiyeong Pass

Sokcho lies at the foot of Seoraksan National Park, and Highway 56 leads west directly up into the mountains. Since the tunnel was built, few cars travel over the 828-meter pass, making for an ideal bike trip.

Hangeryeong Pass to Min's Cabin

Highway 44 west of Yangyang climbs up westward to the 1,000-meter Hangeryeong Pass, through easily the most beautiful stretch of road in Korea. Make a day trip to the top and back and stay at the enchanting Min's cabin: www.airbnb.com/rooms/1224244.

Samcheok Railbikes

More of an amusement park ride, the railbikes are a fun way to pedal along the coast and take a break from your own bicycle.

The North Gyeongsang Coastline

This entire area is amazing, and is not to be missed. Stay in a minbak. Eat some snow crab in Ganggu. Get up early (or stay up late) and watch the sunrise. There's no better place to do it.



Korea's east coast rises abruptly from cerulean-blue waters, forming dancing spires of granite and limestone and rolling wooded peaks along the curved backbone of the Taebaek mountain range. Between these mountains and clear waters lie some of Korea's most authentic cultural destinations, undulated coastlines and beautiful, deserted beaches. I found myself with a five-day weekend in the spring of 2011. Hungry to explore some of the country and get some desperately needed time in the saddle, I decided to ride my bicycle along the coast. I would go from my home in Geojin-ri, near the DMZ and north of Sokcho, down to Busan and take the bus back. Five days and about 500 kilometers were on the menu for the trip.

Meandering along the water, down the small, two-lane local roads on a bicycle puts the fine-grained details in clear focus. It immerses you in the rich sea air and sounds and creates opportunities for happenstance interactions with interesting people and culture.

Above the 38th Parallel: Northern Gangwon coast

Between the small towns that are nudged up against the water by the sturdy hips of the mountains to the west, where fisherman light up the night sky with their squid boats, there are lonely, pristine beaches hemmed in by tall metal fences and spirals of concertina wire. This used to be North Korea. Kim Il-sung himself thought this area was so great that he built his summer home on Hwajinpo Beach and former South Korean Vice President Lee Ki-poong built his summer home on the nearby lake. Further south, the beaches swarm with activity in the summer, the Taebaek mountains soar higher, and the bustle of Sokcho, Gangneung and Donghae keeps cyclists on alert. About a third of the

route through this area is on Highway 7. The rest of the riding is on peaceful, two-lane local roads which form U-shaped loops out to the coast, south, and finally back west to the highway.

Korea's Big Sur: South Gangwon and North Gyeongsang Province

South of Donghae, the narrow coastal plains become narrower and disappear in many places, forming rocky cliffs, ravines and inlets. The road is a thin ribbon of asphalt draped down over these and becomes a roller coaster, bobbing up and weaving down along the water, alongside protected coves, harbors and fishing towns.

This area was hands-down the highlight of the tour. It reminded me of Big Sur, that famous stretch of wild coastline in central California. Highway 7 is several kilometers inland, so almost all the riding south of Donghae to Pohang can be done on coastal, local two-lane roads.

The Engine Room: South of Pohang

They manufacture lots of stuff in Korea. The coastal zone south of Pohang is where most of it happens. Approaching Ulsan, huge industrial zones with massive seaports greedily push the road away from the coast and funnel it into large, congested arterials teeming with tanker trucks, semi-trailers and Bongo pickups that belch diesel fumes. Riding from a quiet, bucolic area of earthy sustainability down into globalization's hot, dusty engine room makes you think. It makes you dirty. The gray skies opened up, and I rode through a deluge into Busan, climbing over the north hills and down through deep puddles to Haeundae Beach, my resting point for the night. It was a fitting end to a rough day on the bike.

GROOVE



WHAT I LEARNED CYCLING ACROSS THE COUNTRY

Story by **Melissa Hubley** / Photo by **Simon Bond**



An adrenaline rush of taxi- and bus-dodging while biking through the streets of Busan is what necessitated the tall boys in our hands. After riding over 500 kilometers from Seoul with my friend Marie Burns, weaving through fields of garlic, gochu and rice, we sank into the motionlessness of sitting, feet in the sand beneath us, condos rising above. Marie and I thought back on our five-day trip across the country and the insights that we gained:

1. A cross-country trip can be blissfully uneventful.

Neither of us had so much as a popped tire. No problems with brakes or chains, and no run-ins with overzealous motorized monstrosities on rural roads. Despite the signs warning us of bikes plunging into riverbeds headfirst, the only semi-serious injuries were a burn from a galbi cooker and butt chafe. Both, interestingly enough, were alleviated by Vaseline.

2. Strange men on the trail often warn you of strange men on the trail.

We learned to follow some, though, and were rewarded with shortcuts and naengmyeon. With few exceptions, we mostly saw men on the paths. Not only were we anomalies for being foreigners, but also for being women.

3. There are no shortcuts.

Each day we decided to break up our ride differently: take more breaks, fewer breaks, breaks at different times or follow someone claiming to know a shortcut. It didn't really matter, though, because we felt each one of those kilometers. Intimately.

4. Korea is overwhelmingly rural.

On our bikes, we moved slowly enough to recognize the life and landscapes around us. We biked beside garlic fields for two full days. The smell during the garlic harvest is strong and fresh, both soft and sharp. We saw understated yet awe-inspiring landscapes full of dripping wet, luminescent green trees covering stark rolling hills, all shrouded in mist and lit by a distant sun. We saw gray herons and white egrets floating over rice paddies in the early morning.

After a rain, we saw hundreds of small, bright green frogs with black spots on their backs. Most of them were flattened on the road, so we originally thought they were red and green frogs. The live ones were foolishly sitting in the road, awaiting their fates.

5. The future is uncertain.

What will happen to the country when the older generations pass away? In all the days of fields, we saw no older person teaching a younger person how to farm, and no evidence of different generations working closely together. Actually, we saw hardly any young people at all.

6. Older people can be sweet.

Somewhere in the middle of the country in the middle of a field, an old couple was plowing their crops. The man was pushing the plow slowly through small soft dirt hills. His wife had tied a rope to the handle and

was walking ahead of him, helping him by pulling the plow. On another rural road, an old man was driving some kind of long, low farming vehicle with his very small wife in his lap.

7. The days are yours.

On our bikes, there were no missed subway connections, no elbows edging us out of line, no rushing or hurrying to our progress. In our lives in Seoul, sometimes we feel like we're rushing to get nowhere, rushing to get to the same place we were yesterday, rushing to leave work, rushing to get home and then rushing to relax so we can get to sleep at a decent hour so we can do it again the next day. On our bike trip, the days were ours.

8. We possess the strength of our fathers.

"When you told people about this trip, did anyone else say they wanted to do it too?"

"No. You?"

"No."

We tried to pinpoint the reason this trip excited us, and we found a common thread in our fathers. We both grew up involved in sports, and had fathers who had supported our athletic endeavors. Marie's Dad came to her soccer games and basketball games, and even came to watch her run her first marathon a few years ago. In his last year of university, my hockey player father pleaded with his professor to award him his teaching certification in P.E. even though he had almost drowned twice during the swimming unit. When I decided to pursue swimming as a competitive sport, he came to my meets, kept track of my times and always lent a sympathetic ear.

They weren't overbearing or obnoxious parents; instead, they were there, they cared and they treated our athletic pursuits as just as important and impressive as those of our brothers. Through sports, Marie and I were allowed the opportunity to test and overcome intense and sustained physical pain. We knew we'd make it to Busan in five days. Not because we're in the best shape or because we're the best cyclists, and not because we had something to prove, but because we both believed that we could convince our bodies to do something they didn't always want to do, and we relished the challenge.

9. Sometimes a challenging vacation is fun.

The trip from Seoul to Busan is obviously not impossible, but it isn't easy either. In the end, we wanted to do something hard for our vacation. Maybe it had something to do with our fathers, or how we processed their confidence in us, but at some point in our lives, we began to accept that rising to a challenge and seeing a goal to its fulfillment is the most exciting and rewarding thing about life. There's nothing wrong with a vacation of rest, but sometimes you want to remember that your head's calm and steady "yes" can still defeat your body's screaming "no!"

Part two of our vacation would involve a lot of rest.

GROOVE



RIDING ON THE RIVER

CYCLE THE HAN FOR A MICROCOSM OF KOREAN CULTURE

Story and Photos by **Thomas Godfrey**

These rivers are such a part of daily life that instead of separating one half of the population from the other, they pull the populace in. It is no wonder that on any given Saturday it seems that the entire population of Seoul is meandering along the banks of the Han.



WHILE RIDING MY BIKE FOR THE FIRST TIME AT NIGHT, I MADE THE MISTAKE OF BREATHING WITH MY MOUTH OPEN AND MADE A NOTICEABLE DENT IN THE MOSQUITO POPULATION.

On any given Saturday it seems that the entire population of Seoul is meandering along the banks of the Han. When the weather is nice, there are thousands of people jogging, biking and skating along the river's banks.

I started by renting bicycles from a center in Wangsimini. It was free. Eventually I purchased a deteriorating mountain bike secondhand. It wasn't until my seat fell off and my brake cable snapped that I had my bike checked out by a mechanic to make sure it was roadworthy.

Once I did, I felt comfortable enough to start riding at night, because if there is a best time to ride on the Han, it's then. From Seoul Forest eastward, the lights of the Gangnam high-rises across the river take the place of stars.

Riding the Han in the day grants access to a microcosm of Korean culture. Ajosshi and ajuma squat in the grass that lines the path and pick herbs. Couples in matching clothes riding tandem bikes are everywhere, especially on the south side near Yeouido. Food stands sell kimbap and, of course, it is possible to work off those calories at one of the riverside gyms that pop up everywhere in Korea. Navigation is simple, as 18 of the 25 bridges within the city's limit are accessible by bicycle.

Koreans take their hobbies pretty seriously, and gear up for them in style. I am routinely passed by almost-elderly men and women in aerodynamic spandex with expensive bike kits featuring a cell

phone mounted on the handlebars, blasting trot music. Their lights are almost always set to the tempo of a club strobe light.

Fishing is a major hobby on the Han. After sunset, the bike path, wharfs, docks and anything touching the water are teeming with people fishing. They stand alone or huddle in groups, drinking makgeolli or listening to music. Regardless of their numbers, there are often three or four giant rods for each person — all with illuminated tips and heavy-duty rod holders.

There are also usually options to join in on some spontaneous karaoke. I once saw a group of ajosshis set up a small stage and provide for those who wanted to sing lyrics on a TV and a backing band with a keyboard and accordion. They were still there three hours later when I returned in the evening.

THINGS TO SEE AND DO

Northern shore

The northern shore of the river has a BMX park, a rock wall, multiple marinas that allow you to rent a boat, and a speed skating rink for inline skaters.

Bridges

On some of the bridges, it is remarkable how much space cyclists are given. There are a number of bridge cafes offering fantastic views of the city.

GROOVE

THE NUTS AND BOLTS OF LONG-DISTANCE BIKING

TIPS AND TRICKS FOR SURVIVING THE JOURNEY

Tips by **Michael Burkhardt** / Photo by **Thomas Godfrey**

1. More time, less distance. It's easy to fall into the trap of getting fixated on the destination. Ride no more than 80-100 kilometers per day and schedule an extra day — off the bike — to explore. This gives you time to enjoy a cup of coffee in the morning, savor a viewpoint for an hour along the way, and conserve your time and energy.

2. Stay in motels, minbaks and jjimjilbang. Unless you are on a serious budget, camping in Korea can be a hassle. Motels in small towns are usually in the 30,000 to 40,000 won range. Minbaks and jjimjilbang are even less.

3. Use a smart phone with GPS for navigation. Download Google Maps and Daum Maps. The satellite view in Daum maps is better than Google's and is indispensable for finding small, deserted farming roads and minor roads away from the highway. Google allows you to cache up to 10 map grids for offline use if cell phone reception is a problem.

4. Use the buses. Unlike the trains, which can be hit-or-miss, intercity buses always allow you to throw your bike in the luggage compartment. This opens up an infinite number of options for one-way tours and jumping around to different places along the way.

5. Gear up. If you're a beginner rider who is just getting into touring, don't spend too much money on a bike right away. You can also find decent, new, Korean-made Lespo bikes with rack mounts for under 500,000 won. Check out Bike Nara (www.bikenara.co.kr).

6. Stock up online. For clothing, bags and other outdoor gear, OK Outdoor (www.okoutdoor.com) is Korea's equivalent to REI in the U.S. or MEC in Canada. They have a nice, little outlet just outside Dongdaemun History and Culture Park, line 2, exit 5. If you are looking to do lots of touring, investing in a decent, steel touring bike is a good idea. The Surly Long Haul Trucker is a popular option. Plush Bikes (www.plushbikes.com) has the best deals in Korea, and the owner speaks English.

These other vendors also host a healthy offering for bike aficionados:

- Wiggle: www.wiggle.co.uk
- Chain Reaction Cycles: www.chainreactioncycles.com
- SJS Cycles: www.sjscycles.co.uk

GROOVE



THE NUTS AND BOLTS OF SHORT-DISTANCE BIKING

TIPS AND TRICKS FOR BIKING IN KOREA'S URBAN CENTERS

Tips by **Thomas Godfrey** / Photo by **Simon Bond**



1. Get a map. The Seoul City government is giving out free maps of bike-friendly routes at district offices (구청), the Seoul Library, tourist information centers and bike rental shops on the Han River. For more, go to kojects.com/2013/03/11/seoul-gives-out-free-bike-maps.

2. Be informed. Check the Han River Riders' Facebook page before starting out. It offers a pretty accurate idea of what the conditions are on any given day.

3. Get a tune up. Have your bike checked out by a mechanic to make sure it's road-worthy before you ride.

4. Stay vigilant. Watch out for the cyclist in front of you who decides to slam on their brakes or the random person who walks out into the path without looking.

5. Use your bell. While the Han is certainly peaceful, safety shouldn't be forgotten. Remember, people are moving at different speeds and sometimes with different abilities and attention levels.

6. Be prepared for accidents. In the event of an accident, take photos, call 119 if necessary and contact the police if you need to file a report.

7. Buy a bike light. It can sometimes be a bit dark, especially if you follow some of the smaller streams that feed into the Han. But for the most part, the bicycle trails are well lit and, as in most places in Korea, crime doesn't seem to be an issue.

8. Wear a mask. While riding my bike for the first time at night, I made the mistake of breathing with my mouth open and made a noticeable dent in the mosquito population.

GROOVE



The King would approve

Beale Street is one of Seoul's
first authentic BBQ restaurants

Story by **Dave Hazzan** / Photos by **Matthew Lamers**



Above Burger B's in Hongdae, and a block from the park where every young person in Seoul is already half-pissed by dinnertime, is Beale Street, Choi Suk-jun's new gastropub and restaurant. Specializing in Memphis dry rub barbecue, it has 10 beers on tap, a beautiful, soft-lit atmosphere and the best — the best — fucking food I have had in years in Seoul.

It's not the place to go if you're vegetarian or if you bloat from salt. But otherwise, there are no reasons to skip Choi's new venture.

We began with drinks, including a mango daiquiri made with real mangoes — we saw the bartender cut them up. The whiskey

is obscenely cheap: 3,000 won for a single Jameson, 3,800 for Jack Daniel's or Jameson 12 Year. There are other liquor options, too. Among the 10 beers on tap are choices from Seoul's Craftworks, northern California's Lost Coast microbreweries, and other brands, domestic and foreign. They range in price from 3,500 won for Cass to 12,500 won for Dead Guy Ale. There's also a fridge full of bottled beer and cocktails.

But make no mistake: The main draw here is the food. Holy Christ, the food. This food is not to be argued with. This food is not for eating; this is food to make love to. This is the kind of food you bring your depressed cousin to

'THERE ARE NO REAL BARBECUE RESTAURANTS IN SEOUL, SO I THINK THIS RESTAURANT IS VERY COMPETITIVE — THE FIRST MOVER IN THIS CATEGORY.'

— CHOI SUK-JUN



when even the most expensive Zurich therapist can't help him. This is the Prozac, the Wellbutrin and the MDMA of food.

Just so we're on the same page, let me point out that the barbecue menu is mostly pork. The ribs can be ordered dry or wet marinade, but we recommend the dry. Dry rub barbecue is a Memphis specialty, and Beale Street has clearly succeeded in replicating it. The cooks use a secret recipe of herbs and spices, and there are no clues as to what the secret is, except that it includes cumin and probably onion. The ribs were very tender and come with sweet pickle and a side of tart, creamy coleslaw.

If you don't feel like fellating a succession of ribs, there are other equally delicious options on the menu. The Beale Street BLT went over very well. Served with crispy, home-smoked bacon and hot horseradish on the side, it had a great — if indistinguishable — sauce on it that was a nice addition, and not overwhelming. One of the best sandwiches I've ever eaten in Korea.

The pulled pork flatbread is just what it sounds like: a piece of flatbread topped with pulled pork and covered in baby greens. You can also get a pulled pork sandwich,

'IN TEXAS, THE BARBECUE MANIA COMES FROM BEEF. BUT IN MEMPHIS IT'S PORK. KOREANS THINK BARBECUE IS PORK, SO IT'S MORE UNDERSTANDABLE TO THE DOMESTIC MARKET.'

but I'd go with the flatbread for your first time out, since you get a better taste of the pork that way. For those into their veggies, the greens on the flatbread are much nicer than the salad that comes with some of the other mains.

For those who don't dig on swine, chicken is another option: two very moist chicken breasts with a very good marinade we still can't quite decipher. Mango chicken wings are available as an appetizer. They are crispy, a bit spicy and come with a thin mango dip. The dip was a bit polarizing: One person wasn't a fan, while another in the group was dipping everything in it.

Chicharrones, which are dried pork rinds with popcorn, is a decent appetizer, though I wondered if the popcorn was truly necessary. It was also much too salty, which, in a Memphis-style barbecue restaurant, is saying something. The other sides — French fries, coleslaw, baked potato, baked beans and corn bread — were all delicious and authentic tasting.

Choi Suk-jun opened Beale Street in mid-January of this year. He is a fan of the gastropub format, favoring (as he says) "beer and dine" over wine and dine. "I wanted to oper-

ate a real gastropub in Seoul," Choi says in our interview a few days after we ate there. "Burger B's is the model of the gastropub (in Seoul), but the kitchen is too small to serve all I want. So I opened Beale Street." He also explains that he "wanted to do the real barbecue. There are no real barbecue restaurants in Seoul, so I think this restaurant is very competitive — the first mover in this category." Choi first tried dry rub while visiting Memphis last year. It was so good he decided to try offering both options, wet and dry, at his restaurant. Some of his patrons at Burger B's recommended it as well. "In Texas, the barbecue mania comes from beef. But in Memphis, it's pork. Koreans think barbecue is pork, so it's more understandable to the domestic market."

Understandable, not understandable — who gives a shit? The food here is tops, and I can't wait to eat here again.

GROOVE



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Bloom and Goûté

Café marries romance of blooming flowers with traditional charms of Paris

Story and Photos by **Britney Dennison**

Sipping on black coffee while being serenaded by the melodious notes of a Parisian classic, you might forget you are in Seoul. It's a café that would make Hemingway proud.

Tucked in a corner off the main street of Garosugil is Bloom and Goûté, a café inspired by the tastes, sights and sounds of Europe.

The co-owners of Bloom and Goûté bring their unique experiences to the design and execution of the café; Lee Jin-sook studied botany in London while Jo Jung-hee studied baking in Paris. The result is an intimate space that marries the romance of blooming flowers with the traditional charms of Paris.

Bloom and Goûté first opened eight years ago on Garosugil, at a time when the neighborhood was home to emerging artists and designers. But since the café's inception, the area has transformed from a bohemian paradise into a chic commercial haven for trendy Seoulites.

This transformation has seen many of the unique independent boutiques and cafés replaced by large name-brand chains.

Bloom and Goûté was originally located on the main street. But as the area increased in popularity, so did the costs, forcing the owners to find a more affordable location.

A Lacoste now occupies the site of the former café. But all hope is not lost for this once bohemian neighborhood.

Bloom and Goûté moved to its new location in July 2012. The downstairs is home to a flower shop, which allows the scent of freshly cut flowers to permeate through the space. And the neutral interior provides the perfect canvas to showcase the bursts of color.

The café upstairs steals its design from the floral arrangements below – tiny bouquets of dusty pink and creamy ivory carnations decorate each table and garlands of emerald green foliage drip from the walls. The simplicity is also mirrored in the exposed brick walls and wooden tables that highlight the architectural characteristics of the building.





THE DOWNSTAIRS IS HOME TO A FLOWER SHOP, WHICH ALLOWS THE SCENT OF FRESHLY CUT FLOWERS TO PERMEATE THROUGH THE SPACE.



The menu is a mix of savory and sweet. Bloom and Goûté has a lunch menu with specialties such as eggs Benedict and also serves a variety of salads and sandwiches.

But most customers skip the savory and go straight for the sweet. There is an array of delectable desserts including carrot cake, tiramisu and crêpe. Their best-selling dessert is a rich and creamy strawberry cheesecake. Complement your treat with a cup of freshly roasted coffee.

Bloom and Goûté is open seven days a week from 11 a.m. to midnight and is the perfect place to discover your inner romantic.

GROOVE



GETTING THERE

Walk straight from Sinsa Station, line 3, exit 8. Turn left on Garosugil (directly before J Tower). Walk straight and turn left at Gangnam-daero 160-gil. Turn right at the first intersection and continue straight. Bloom and Goûté will be on your right.

MORE INFO

Seoul, Gangnam-gu, Sinsa-dong 534-6
Phone: (02) 545-6659



Monthly potluck offers smorgasbord of food and community

Dine and dish, vegan style

Story by **Adeana Estoll** / Photos by **Shelley DeWees**

Claire Harris was looking for a way to share her love of food and cooking with friends when the conversation at a dinner she was hosting turned to talk of her lifestyle. A longtime vegan from Austin, Texas, Harris had continued the practice in the three years since moving to Seoul, but found that many of the people at the dinner weren't familiar with it. They were curious about what vegans ate and how they could integrate vegan practices into their own eating routines.

The event that grew out of that casual dinner party is the Seoul Vegan Potluck, and it's now a place for people to gather and share vegan food, recipes and tips with other people living the lifestyle or who are just interested in eating healthier.

"I started Seoul Vegan Potluck as a way for me to share my passion with others while creating a positive environment centered on good food," Harris said.

She hosted the first potluck last year in her apartment, but it soon grew too big to accommodate the number of attendees. It is now held in a different location each month, usually at a local eatery or pub, and often with a fun theme. Everyone prepares a vegan dish to share and has a chance to meet new people who share their interests.

"I was vegan for five years in the U.S.," said attendee Sarah Van Winkle. "After moving to Korea in 2010, I stopped my vegan diet. Mostly it was my choice. Also, I didn't want to socially isolate myself in Korea. Many social outings revolve around food. I wanted to be open-minded about a new culture and try as many dishes as possible."

The potluck offers a smorgasbord of new foods and unexpected prepara-

tions, such as buffalo tofu poppers, chia pudding, fusion japchae, vegan queso and mac and "cheese." The stews, desserts and nontraditional takes on classic meat dishes are mouth-watering, to say the least.

Attendees can also learn about new vegan offerings at restaurants, grocery items and recipes.

And with a growing number of Korean attendees, the event is a chance for both expats and Koreans to see what foreign vegan food looks and tastes like. They can share recipes and bond over common interests.

"The Seoul Vegan Potluck is not only the healthiest medley of nutrients to treat your body with, it is also the tastiest," said attendee Paul Keelan. "It is a great event to explore your own culinary skills by sharing a favorite or experimental cooking recipe that synchronizes with each month's unique theme and to enjoy eating all the delicious concoctions with a friendly crowd."

But some attendees aren't vegan at all — they're just interested in trying or learning more about the vegan lifestyle.

"Although I'm not vegan or vegetarian, I was very attracted to the potluck idea," said SVP regular Gemma Wardle. "I love to cook and share food with others that have the same interests. I have enjoyed the challenge of cooking without using animal products so much that we now regularly participate in Meatless Mondays."

"It's amazing to find such a dedicated community coming together to share their interest. There have been lots of tips and ingredients I have learned about through attending the potluck, and I always look forward to the next one."

'I STARTED SEOUL VEGAN POTLUCK AS A WAY FOR ME TO SHARE MY PASSION WITH OTHERS WHILE CREATING A POSITIVE ENVIRONMENT CENTERED AROUND GOOD FOOD.'

— SVP FOUNDER CLAIRE HARRIS



MORE INFO

For the next Vegan Potluck, look them up on Facebook.

To find out more about the group and get information about the next potluck, visit the Facebook page facebook.com/SeoulVeganPotluck or the group's blog at seoulveganpotluck.blogspot.kr.

BE FLEXIBLE

"You're vegan? What can you eat here in Korea?" said with a grimace is often the first question one hears after declining a food offering because it contains animal products. "That's pretty extreme" is usually the next utterance.

Veganism is a relatively new idea in Korea and can be hard for some to grasp. Still, it is slowly making its way into the culinary nomenclature here, and many people in Korea are "going vegan" for health, political and environmental reasons and as an extension of their support for animal rights.

The growing awareness of veganism and vegetarianism around the world has been fed in part by documentaries such as "Forks over Knives," which aims to show that many ailments – from diabetes to cardiac arrest – can be prevented by eating a plant-based, whole-grain diet.

Elsewhere, there is growing evidence that the antibiotics and hormones in meat are directly related to the decline in public health, which has caused some people to shun meat products.

Not long ago, Bill Gates became one of the latest high-profile figures in recent memory to speak out about the non-sustainability of the meat industry. Writing on Mashable, he said, "The global population is on track to reach 9 billion by 2050. What are all those people going to eat? With billions of people adding more animal protein to their diets — meat consumption is expected to double by 2050 — it seems clear that arable land for raising livestock won't be able to keep up."

Being a vegan in Korea requires more planning, resourcefulness and time in the kitchen. As SVP regular Luana Munn said, "In Canada it was easy for me to be a vegetarian because, yes, we have the resources, but it is also socially accepted. I knew that moving to Korea was going to be a major adjustment for me.

"I really started to feel disconnected from my food, which is hard for someone who is incredibly interested in food issues and politics. I felt like I already had to sacrifice quite a bit of myself to live in Korea, and that enough was enough."

But thankfully, there are more and more vegan options available here, and events like the Seoul Vegan Potluck have created a community of people interested in the lifestyle.

"I heard about the Seoul Vegan Potluck from a friend of mine," Munn said. "And although I am not vegan, I knew that I would find a sense of community at the (Seoul Vegan Potluck) meetings. I do feel like I am a part of the community!"

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DJ MIN OPEN FOR REQUESTS

BULLDOG PUB CELEBRATED ITS THIRD ANNIVERSARY

Story by **David Yorston**

'I like to think that in the Bulldog, all people are DJs in their own right and with their memories, so I am just a delivery man.' — DJ Min

Kang Hyeon-min, aka DJ Min, got his start spinning vinyl in 1990 at the East & West Club in Itaewon. Back then he mostly played '50s and '60s music, also moonlighting at the Grand Ole Opry, which was located in the same building. Kang recalls one of his most popular requests was "Louie Louie," a 1960s tune by the garage band the Kingsmen.

Today you can find Kang at the Bulldog Pub in the IBK Bank Building not far from Itaewon Station. He takes requests — any and all — so you're bound to hear anything from the '70s through to today. You might even hear a track from Popeda (Finland), Jean-Jacques Goldman (France), or El Último De La Fila (Spain).

"I like to think that in the Bulldog, all people are DJs in their own right and with their memories, so I am just a delivery man," he says.

Kang's favorite country music artists include David Allan Coe, Hank Williams Jr. and George Strait. His favorite rock artists include AC/DC, The Cure, The Jam, Pink Floyd, The Police and The Smiths. He says he appreciates all types of music, but feels for the younger generation of music listeners today who, in his words, are exposed to all sorts of music that have "a lower listening experience."

The Bulldog Pub, which celebrates its third anniversary in July, is a place where music lovers can come and congregate. Like most anywhere in Seoul, a Friday or Saturday night at the pub is very busy. The atmosphere is alive and in tune with inspiring and sometimes rare music — the kind of music you won't hear anywhere else in Korea.

"I like to make the Bulldog a place where my listeners will remember their good times here forever," says Kang.

GROOVE



GETTING THERE

The Bulldog Pub is located near Itaewon Station, line 6, exit 4. After leaving the station, do a U-turn and walk straight. You will see the IBK Bank Building. The Bulldog Pub is located on the 3rd floor above Geckos.

MORE INFO

Find "The Bulldog Pub, Itaewon, Seoul, Korea" on Facebook or call (02) 793-5320.
Contact Kang Hyeon-min at (010) 8445-1984 or min3008@korea.com.



DIM
MAK

THEA

A black and white portrait of Steve Aoki, a man with long hair and a beard, wearing a leather jacket. He is framed by a large blue triangle. The background is dark with a geometric pattern and some white geometric shapes.

STEVE AOKI

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CYCLING FOR A CAUSE

EXPAT DUO HITS THE ROAD TO RAISE MONEY FOR SEXUAL ASSAULT VICTIMS

Story by **Leslie Finlay** / Photos by **James Little**

Katlego Nakedi first learned how to ride a bike just three months ago. As a self-described passionate person who “plunges fully into things,” she stretched that learning curve to its parabolic limits by embarking on a 500-kilometer ride from Seoul to Busan, championing personal success in an effort to support women’s rights and advocacy against violence.

The Baseline Bikers Seoul to Busan Challenge began as a rough idea with Nakedi’s friend Thato Mokobane, a veteran cyclist, to explore Korea during their summer vacation.

But it was Mokobane’s ingenuity and spirit that expanded the plan from penciled-path weaving over a map to the current state of the project, including its partnership with Seoul Survivor Services, a brand new and one-of-a-kind resource for expat women in Seoul who are the victims of sexual or domestic violence.

“I wanted to take the ride from Seoul to Busan as a way to challenge myself,” Mokobane said. “But as we planned it, I knew we could do more, and it just grew.”

Mokobane, who also works in Seoul as DJ LittleT, toyed with her options for how to integrate her passions. Then, after attending a fundraiser for SSS, she connected with its founders and pledged her support to the organization, which is still in its infancy and working feverishly to get off the ground financially.

Seoul Survivor Services’ mission is to provide English-language crisis intervention, referrals to community resources and educational programs for survivors of sexual assault in the Seoul area, all with the guarantee of privacy and confidentiality. Nothing quite like it exists in the capital region.

According to its founders, who operate under the same policy of anonymity the organization affords its volunteers and beneficiaries, the service is still in its referral stage, which involves fielding phone calls and sending callers to English-language counseling services or hospitals that will conduct a rape kit examination. The operation is still a small effort, with just two full-time workers and a handful of volunteers, but the team feels that there is a need for expansion.

“There are tons of hotlines for Korean women,” SSS said. “But from personal experiences, those of friends and overall word-of-mouth, no (expat women) really felt like they had any choice or option when it came to dealing with assault.”

‘There are tons of hotlines for Korean women. But from personal experience, that of friends and overall word-of-mouth, no (expat women) really felt like they had any choices or options when it came to dealing with assault.’ — Seoul Survivor Services

Both Nakedi and Mokobane hail from South Africa, where they both grew a passion for countering violence against women and supporting its victims.

“I’m from a country where something like 2 in every 3 women have been abused at some point in their life,” Mokobane said. “It’s a huge issue in South Africa, but it happens everywhere in the world. And here, in such a foreign culture, if anything were to happen someone might not know where to go.”

SSS hopes to be that somewhere.

“I would love for us to be a community resource,” a representative for SSS said. “I would love for us to get to the point where the police call us if they have a foreigner they think has been assaulted, to see the benefit of what we’re doing.”

To get there, SSS is working to recruit volunteers and get them trained to speak with victims. In addition, the organization is seeking out licensed counselors, lawyers and advocates to build out its external network and to become a recognized staple in the community.

But the cultural challenges will take longer to overcome. SSS says that the much bigger goal is to improve sensitivity training among nurses and police and spread the message that sexual assault should not be treated like a regular crime, but handled more tactfully.

“It’s a difficult thing to achieve,” the SSS representative said. “But the exciting thing is to get a varied array of cultures through our volunteers and establish what we think is appropriate, as expats, to have as our rights here, while still fitting into the laws and culture that are already presented.”

Though Mokobane and Nakedi used the trip to call for in-kind donations to the organization, they also wanted to use the experience to celebrate the organ-

"If something comes out of this and works out, I would want to do this every year. The fun of organizing the trip, the DJ gigs, the charity, has sort of inspired me. It could be a stepping stone towards something greater." — Thato Mokodane



ization and its causes.

They stopped along the way to throw parties at bars and nightclubs to raise donations. Two parties were thrown at the beginning of the trip in Seoul, one at Club Dojo in Kyungnidan. Another was thrown at Corona Bar in Gumi, the halfway point of the journey, and two more parties celebrating the conclusion of the trip were held in Busan.

The parties were fueled by Mokobane, who got up on stage to perform as DJ LittleT after grueling days of riding.

The duo took off on Aug. 10 and planned a fairly strict routine: Each day began with morning yoga and meditation, and then they covered 70 to 80 kilometers on the road. Nights were spent at jjimjilbang, love motels or along the river if necessary.

While the trip only involved the pair of cyclists, Mokobane said she hopes it will become a tradition that can grow.

"If something comes out of this and works out, I would want to do this every year," Mokobane said. "The fun of organizing the trip, the DJ gigs, the charity, has sort of inspired me. It could be a stepping stone towards something greater."

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CHARMING CHEONGJU

Discover the tranquility and simple charms of Cheongju

Photos by **Ilze Louw** / Interview by **Dylan Goldby**



The green grass complements the mossy hues of the building at Sangdang Sanseong Fortress on Uam Mountain.





At Yugeori Market in downtown Cheongju there are ajumma everywhere, tending to their colorful stalls — fish and fruit right next to each other. The colors are vibrant, and I am really inspired by the contrasts.





It seems like every flat surface in Suamgol Artist Village is covered in colorful drawings. This happy face caught my eye and is complimented by the happy couple in the background.



Taken at Sangdang Sanseong Fortress on Uam Mountain. I looked up at the corner of the roof and saw this pine needle in front of me.

CHEONGJU EXHIBITS A MIXTURE OF TRADITION AND MODERNITY, PUNCTUATED BY VIBRANT PERSONALITIES AND CONSTANT CONTRAST.

‘THERE ARE SPOTS THERE WHERE YOU CAN BE REALLY ALONE.’ — ILZE LOUW

If you are looking for an escape, Cheongju has a lot to offer. On one hand, there is Sangdang Sanseong Fortress, a peaceful oasis at Uam Mountain and Suamgol Artist Village, which overlooks the entire city. But the region isn't only about the quiet and solitude. It also showcases local color and spirit, which come from the bustling market, shopping centers and university district. As explained by this month's interviewee, Ilze Louw, Cheongju exhibits a mixture of tradition and modernity, punctuated by vibrant personalities and constant contrast.

Groove Korea: Give us a little rundown on yourself as a person and a photographer.

Ilze Louw: I grew up on a farm in South Africa, so I love quiet, nature and being by myself. I love meeting new people, reading books, traveling, and I absolutely love to spend time with my family and friends. I started photography in 2008 when I got my first DSLR. At that stage I knew nothing about photography, but I was fascinated by what my entry-level DSLR could do, so I got a 50 mm lens and the world of photography opened up to me. I just played around and learned something new every day.

Even now, I still regard myself as a normal, down-to-earth person learning every day as a photographer. I truly believe that you can never stop learning something new. I love capturing true, mostly unposed moments the most, as those moments tell a person's story best. My approach to photography is very natural and non-invasive. I like to get to know the people I'm photographing a little bit, so that I can get a feel of their personalities — then I can convey that in their images. That is why I love capturing kids. I'm a natural teacher, so I know how to work with kids and to get on their level. With kids' photography, you just have to be in the moment, capture every tiny bit, not

worry too much and play a little bit too. And then also know when to put your camera down and pay attention to the moment.

What are the best photographic opportunities in Cheongju?

The best photographic opportunity in Cheongju is definitely Sangdang Sanseong Fortress. If you like nature and also traditional Korean architecture, this is a really great place to visit. There are spots there where you can be really alone, without people around, even on a Saturday. I love doing photo shoots there.

The traditional market, Yugeori, is always a must. The people at the market are really relaxed and love it when someone is walking around taking photos, so it's a great opportunity to get some true traditional market shots. Suamgol is great for an old-style urban shoot because the buildings all have artwork on them and the houses are built in the traditional hanok style, giving a true old-style Korean feel to it.

What is the best time of year to visit for photography, and why?

The best time to visit Cheongju is definitely in spring and autumn. In spring we have the most beautiful cherry blossoms along the Musim River that flows right through town, and in autumn we have beautiful autumn colors all around, because of all the natural surroundings. But even if you visit at any other time of the year, there will always be something to photograph. Cheongju is a very diverse city, and a place to suit everyone's tastes. The places here range from truly quiet nature spots to real Korean-feel spots to something with an artist's touch and they also have a great party vibe.

GROOVE

See page 107 for a map

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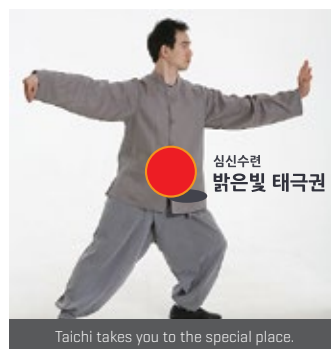
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[02] 720-5114 • 78 Sagan-dong, Jongno-gu, Seoul
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Gallery Hyundai

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 Pyeongchon Lotte [031] 8086-9805
 Times Square [02] 2672-0682
 Appujeong [02] 518-0682
 Ilsan One Mount [031] 961-6771
 Hongdae [02] 338-0682
 • www.ontheborder.co.kr Authentic Mexican restaurant with homemade dishes and freshest ingredients with 25 margaritas.



On The Border

Don Charly

[070] 8154-4475 • 225-10 Itaewon-dong, Yongsan-gu, Seoul
Real Mex-Mex cuisine made by a Mexican chef. A new addition to Gyungidan gourmet.

CHINESE & JAPANESE

R12 Songhwawon

[02] 794-8522 • 743-34, Hannam-dong, Yongsan-gu, Seoul
The one and only gochujang tangsuyook (fried pork with red pepper sauce) in Korea.

R13 Gida-sushi

[02] 749-3558 • 683-125, Hannam-dong, Yongsan-gu, Seoul

Ho Lee Chow

[02] 793-0802 • 119-25, Itaewon 1-dong, Yongsan-gu, Seoul

Jin Donburi

[02] 2235 1123 • 103-9 Jeodong 1-ga, Jung-gu, Seoul
The chef here trained in Japan and serves an authentic Japanese-style donburi (dongatsu over rice) at an affordable price. Gatsudong goes for 6,000 won.

Hong Jajang

[02] 792-8117 • 34-28 Itaewon-dong, Yongsan-gu, Seoul
Fried rice, Jajang noodle and crispy fried pork are recommended. Try their cold Jambong, a seasonal favorite.

DONGATSU

Dr. Oh's King-size Dongatsu / O Baksane Dongatsu

[02] 3673 5730 • 131-32 Seongbuk-dong, Seongbuk-gu, Seoul
The place serves dongatsu the size of a car wheel. The restaurant dares you to finish it in one sitting.

Myungdong Dongatsu

[02] 776 5300 • 59-13 Myungdong 1-ga, Jung-gu, Seoul
This is the most popular and oldest Japanese-style dongatsu restaurant in Myungdong. Try the wasabi.

Namsan Dongatsu

[02] 777-7929 • 49-24 Namsandong 2-ga, Jung-gu, Seoul
Since 1992, this casual Korean-style dongatsu restaurant has been a favorites of Namsan hikers and taxi drivers.

INTERNATIONAL

Copacabana

[02] 796-1660 • 119 Itaewon-dong, Yongsan-gu, Seoul
29,000 won gives you All You Can Eat of the best Brazilian BBQ in Seoul. Located in the heart of Itaewon, it makes a perfect place to start your night.

Battered Sole

[02] 322-8101 • 52-23 Changcheon-dong, Seodaemun-gu, Seoul
Battered Sole is a relative newcomer, but they serve up some of the best fish and chips in Korea. This is the real deal.

Simply India

[02] 744 6333 • 1-79 Dongsung-dong, Jongno-gu, Seoul

VEGETARIAN

So True

[02] 549 7288 • Jinseong Building, 58-6 Samseong-dong, Gangnam-gu, Seoul. blog.naver.com/julieintoday

Sanchon

[02] 735 0312 • 14 Gwanghun-dong, Jongno-gu, Seoul
www.sanchon.com

Veggie Holic

070 4114 0458 • 204-59 Donggyo-dong, Mapo-gu, Seoul.
www.veggieholi.co.kr

March Rabbit

[02] 3444-4514 • 560 Sinsa-dong, Gangnam-gu, Seoul



March Rabbit



All menu items 10,000 won Steak meal 20,000 won

Without compromising on quality and taste, Bennigan's is the first family restaurant in the business to serve such carefully selected ingredients and the best taste at a flat price.



The smartest way
to spend 10,000 won!

BENNIGAN'S

STEAK & PASTA



See page 107 for a map

DESSERT

R14 Tartine

[02] 3785-3400 • 119-15, Itaewon 1-dong, Yongsan-gu, Seoul
 Chef Garrett's Tartine features cherry pie, rhubarb pie, butter tarts and so many more. All made in house.

R15 Coffee Chu

[02] 790-6821 • 682-10, Hannam-dong, Yongsan-gu, Seoul

R16 Takeout Drawing

[02] 797-3139 • 683-139, Hannam-dong, Yongsan-gu, Seoul

Ben's Cookies

[02] 556-3275 • 124-9, Itaewon 1-dong, Yongsan-gu, Seoul
 Cookies from the U.K. The best chocolate, unsalted butter, sugar, free range eggs you'll find in Korea.



DAEGU

G'day [American & Brunch]

053-746-1217 • 980-9
 Suseongdong 4-ga, Suseong-gu, Daegu

This Aussie brunch cafe serves the best brunch in Daegu at the best price.

• www.facebook.com/CafeGday

The Paris [Italian & French]

[053] 763-8998 • 207-10 Doosan-dong, Suseong-gu, Daegu

This place offers fine dining in one of the few authentic French restaurants in town.

Dos Tacos [Mexican & TEX-MEX]

[053] 255-4885 • 34-4 Dongsung-ro 2-ga, Jung-gu, Daegu

PAN Asia [International]

[053] 287-7940 • 2 fl., 21-9 Samdeok-dong, Jung-gu, Daegu

South st. [American]

[053] 471-7867 • 664-10 Bongdeok 3-dong, Nam-gu, Daegu

Bagel Doctor [Café]

[053] 421-6636 • Samdeokdong 2-ga, Jung-gu, Daegu

Miyako [Japanese]

[053] 761-5555 • 402-5 Sang-dong, Suseong-gu, Daegu

Beyond Factory [Italian/café]

[053] 255-7614 • 40-63 Daebong-dong, Jung-gu, Daegu

Italy & Italy [Italian / French]

[053] 423-5122 • 22-2, Samdeok-dong 1-ga, Jung-gu, Daegu

La Luce [European]

[053] 255-7614 • 40-63 Daebong-dong, Jung-gu, Daegu

Ariana Boccaccio Hotel Brau [Buffet]

[051] 767-7913 • 200-1, Dusan-dong, Suseong-gu, Daegu

Thursday Party [Bar]

21-23 Samdukdong 1-ga, Jung-gu, Daegu

BUSAN

Rock N Roll [Bar]

• 2 fl, 56-5, Daeyeon 3-dong, Nam-gu, Busan

Wolfhound [Irish Pub]

[051] 746-7913 • 2 fl, 1359, U 1-dong, Haeundae-gu, Busan

Fuzzy Navel [Mexican Pub]

[051] 754-6349 • 178-13, Millak-dong, Suyeong-gu, Busan

Farmer's Hamburger [American]

[051] 244-5706 • 35-1 Daechungdong 2-ga, Jung-gu, Busan

The Pho [Vietnamese]

[051] 256-8055 • Saeabusan town, Sinchangdong 1-ga, Jung-gu, Busan

The Grill On The Beach [Pub]

[051] 731-9799 • B1 fl. Sea star bldg., 1417-2 Jung 1-dong, Haeundae-gu, Busan

This submarine-themed pub carries international beer and a wide selection of wine.

Panier[Café]

[051] 817-8212 • 225-1 Bujeon-dong, Jin-gu, Busan

The European-style brunch restaurant/café serves fresh fruit juice and sandwiches.

DRINKS

BEER

D1 Craftworks taphouse

010-7666-1588 • 238, Noksapyeong-daero, Yongsan-gu, Seoul

The first expat-owned microbrewery in Korea still offers some of the best brews around. Try out their seasonal tastes in a warm and inviting ambience.

D2 Reilly's taphouse

[02] 792-6590 • 3 floor, 123-32, Itaewon 1-dong, Yongsan-gu, Seoul
 Reilly's Taphouse boasts some 20 draft beers and is committed to carrying the best craft brews from Korea and around the world.



Reilly's taphouse

D3 3 Alley pub

[02] 749-3336 • 116-15, Itwaewon-dong, Yongsan-gu, Seoul

Big Rock

[02] 539-6650 • B1 818-8, Yeoksam 1-dong, Gangnam-gu, Seoul

This place imports premium beer from Alberta. Its comfortable atmosphere and huge space is perfect for just about every occasion.

D4 Wolfhound [Itaewon]

[02] 749-7971 • Itaewon 1-dong, Yongsan-gu, Seoul, Korea

Wolfhound [Haeundae, Busan]

[051] 746-7913 • 1359 Woo 1-dong, Haeundae-gu, Busan

COCKTAIL & WINE

Between

[02] 795-6164 • 124-7, Itaewon 1-dong, Yongsan-gu, Seoul

D5 Noxa

[02] 790-1334 • 671, Itaewon 1-dong, Yongsan-gu, Seoul
 This cozy neighborhood hangout in Itaewon specializes in cocktails and tapas. Check out DOJO, a downstairs bar with huge variety of alcohol on offer.



Noxa

B1

[02] 749-6164 • 119-7, Itaewon 1-dong, Yongsan-gu, Seoul

Prost

[02] 796-6854 • 116-1, Itaewon 1-dong, Yongsan-gu, Seoul

5th Lounge

[053] 764-3579 • 207-10 Doosan-dong, Suseong-gu, Daegu
 This fabulous lounge does just about everything right. If you're in search for space for private parties, this is the place.

Once in a blue moon

[02] 549-5490 • 85-1 Chungdam-dong, Gangnam-gu, Seoul
 A live jazz club Seoul that hosts internationally renowned musicians from Korea and around the world.

SOJU/MAKEOLI

Mowmow

070-4078-8862 • 118-71, Itaewon 1-dong, Yongsan-gu, Seoul

D6 Jeon [전 만장]

070-8749-5004 • 118-18, Itaewon 1-dong, Yongsan-gu, Seoul

SAKE

D7 Yuda

[02] 388-5081 • 683-126, Hannam-dong, Yongsan-gu, Seoul

D8 Muntaro

[02] 796-7232 • 683-124, Hannam-dong, Yongsan-gu, Seoul

NIGHTCLUBS

Octagon

• 175-2 Nonhyeon-dong, Gangnam-gu, Seoul

Vera

• 356-1 Seogyo-dong, Mapo-gu, Seoul

Cocoon

• 364-26 Seogyo-dong, Mapo-gu, Seoul

NB

• 362-4 Seogyo-dong, Mapo-gu, Seoul

Eden

• Ritz Carlton 602 Yeoksam-dong, Gangnam-gu, Seoul

Elune

• 1408-5 Jung 1-dong, Haeundae-gu, Busan

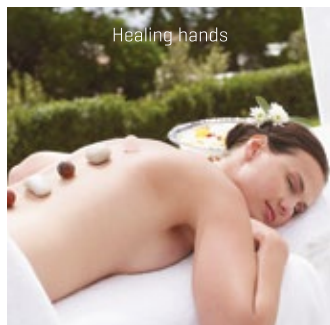
Mass

• 1306-8 Seocho 4-dong, Seocho-gu, Seoul

MASSAGE, SPA & BEAUTY

A1 Healing hands

070-7504-8090 • 3 floor 124-7, Itaewon 1-dong, Yongsan-gu, Seoul
This ultra-comfortable spa is a Groove favorite. Located on the main drag of Itaewon, an affordable massage here will make your day.



Tiffany's nail

[02] 794-4179 • 123-26, Itaewon 1-dong, Yongsan-gu, Seoul
Kick back with a cup of coffee or tea and relax while getting a manicure. Choose from over 200 colors.

Hair & Joy

[02] 363-4253 • 3 floor, Hongnam Building, 168-3, Donggyo-dong, Mapo-gu, Seoul

Lucy Hair

[02] 325-2225 • 2 floor, 30-10, Chandcheon-dong, Seodaemun-gu, Seoul
Look your best effortlessly with the help of Lucy. Her internationally trained hair stylists treat your locks with the best hair products in a modern and cozy environment.

SHOPPING

IT

S1 Concierge

[02] 796-3599 • 118-27 Itaewon, Yongsan-gu, Seoul
A premium IT device retail outlet specialized in Apple products.

FASHION

S2 Botisto

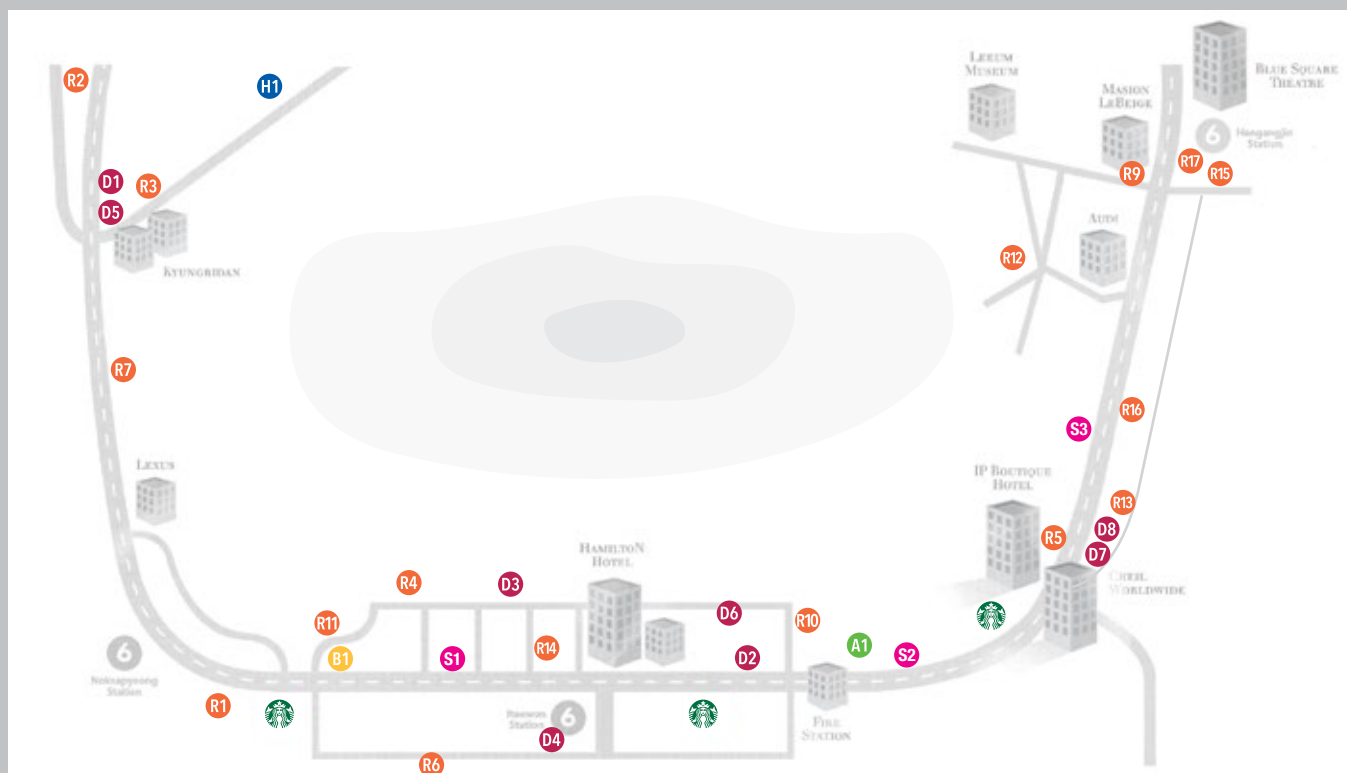
[02] 749-1232 • 124-9 Itaewon, Yongsan-gu, Seoul
Custom made shoes for men from Italy. Design your own shoes and have them made in Italy according to your feet measurements.



S3 Beaker

[070] 4118-5216 • 738-36 Hannam-dong, Yongsan-gu, Seoul
Discover a wide array of fashion items by the best international designers including James Perse, Aspesi, Rag&Bone, Vince, Jack Spade and more.

ITAEWON MAP



**KEE-DEOG KIM, DDS, PHD**

Professor and Chairman
Dept. of Advanced General Dentistry,
Yonsei University Dental Hospital
Vice President of Korean Academy of
Advanced General Dentistry

DENTAL MANAGEMENT FOR MEDICALLY COMPROMISED PATIENTS

Patients with systemic diseases are often referred to dental hospital for many different reasons. Once in a while, patients who are often sick and fatigued, complain about these dental referrals. Following are simple explanations for some cases of referrals.

For the patients who are planning to get heart surgery. I am planning to get surgery. Why do I have to get dental care?

Oral cavity is the only organ with hard tissue exposed to the outside, not the soft tissue. The space between teeth and gums can be a gateway for bacteria to enter into the system. Because of this unique structural situation, bacteria, which can cause inflammation in the mouth, must be eliminated before heart surgery. It is required to get dental care before heart surgery to eliminate the possibility of infective endocarditis. Generally, patients get treatment for cavity fillings and gingivitis. But sometimes patients need to extract infected teeth.

Expecting organ or bone marrow transplantation

Patients expecting organ or bone marrow transplants for cirrhosis, end-stage renal failure, and leukemia have to be on immunosuppressive therapy for a long period of time. In such cases, the bacteria and oral inflammation can spread out to the immunosuppressed system. Therefore, the patients need dental care to eliminate the source of inflammation before surgery is conducted. Adult patients usually have slight to moderate gum disease and treatments like scaling, periodontal surgery, and extractions can reverse the condition without infection and inflammation. After a full recovery is made, it is better to get regular dental check-ups every three to six months to prevent the problems in advance.

I am planning to get radiation therapy for neck cancer. Why do I need to get dental care?

Patients with facial or neck cancer get radiation therapy to suppress the growth of cancer or prevent recurrence. Peripheral organs, such as oral tissue and salivary glands, are sensitive and their functionality is reduced by the radiation. The salivary gland is the most sensitive organ to radiation. Due to reduced functionality, a decrease in the

salivary flow can result in rampant cavities. A dry mouth can cause a burning mouth sensation or stomatitis. Disinfectant solution, fluoride solution and artificial saliva can be helpful. It is better to extract problematic teeth before the radiation therapy because the bone around the extraction site takes a long time to heal or will not heal at all.

I have been referred to a dental hospital before osteoporosis drug therapy. Why?

There is a drug named Bisphosphonate, and it is proven to be effective for osteoporosis. This drug is good for preventing bone destruction. But sometimes it can prevent the healing of the extraction site by suppressing regular bone metabolism. Therefore, it is recommended to extract teeth with poor a prognosis before the drug therapy begins. Patients getting osteoporosis drug therapy need to know the name and duration of the Bisphosphonate therapy and give the information to the dentists before dental care.

I am taking pills for hypertension and diabetes. Why are dental clinics sending me to general hospitals?

Dental clinics have a hard time taking care of hypertensive patients for two reasons. First, the patients can experience a hypertensive crisis due to uncontrolled blood pressure. Second, hospital referrals are for patients who take anticoagulant and antiplatelet agents for cardiovascular disorders. It is necessary to control or discontinue pills through a specialized consultation because dental treatment such as curettage and extraction are often accompanied by bleeding. Uncontrolled diabetes patients often have gum disease and progress rapidly. Oral dryness, burning sensation, recurrent stomatitis and dizziness due to a low blood-sugar level can happen during a long treatment process. Patients with such cases need to consult with internal medicine doctors to control the blood-sugar level. And it is better to shorten the treatment time to reduce exhaustion of physical strength.

Although dental care might appear to be unrelated to your surgery or procedures, for a full recovery, dental care must be done. Above all, early detection, early treatment and good oral hygiene habits are crucial.

For further dentistry
information or
reservations, please
call Ms. Aeri Jo, the
English coordinator
at Yonsei University
Dental Hospital.

☎ +82 2 2228-8998
☎ +82 2 363 0396
✉ aerijo@yuhs.ac
📍 50 Yonsei-ro,
Seodaemun-gu,
Seoul

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tist/Intro



KUSAMA YAYOI, A Dream I Dreamed

2013. 7. 16. - 2013. 11. 3.

대구미술관

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Horoscopes

September


Aries / March 20 - April 20

Don't make waves at work this month. Keep your attention focused on your own duties and leave others to their work. Your opinion will not be appreciated by coworkers right now. Loved ones need your help with some plans.


Libra / September 24 - October 23

You are the star at work early in the month. However, don't get overconfident, because the end of the month will change things. You will be out of the loop when it comes to decision making. As for your love life, it is in full swing.


Taurus / April 21 - May 21

Your stubborn nature presents problems at work this month. You only see one way to solve a problem, but no one else shares your point of view. Don't alienate yourself from your coworkers. A close friend turns to you for advice. Don't let your personal feelings stop you from being objective.


Scorpio / October 24 - November 22

Don't be wishy-washy when it comes to a managerial decision at work. Stand up for what you think is right, even if it may hurt a coworker. Think of what's best for the company. You meet an interesting person during the middle of the month. Why not get to know each other?


Gemini / May 22 - June 21

Be sensitive to other people's needs at the office this month. Everyone is not as strong as you when it comes to constructive criticism from superiors. Help coworkers to see the positive side of things. A close friend wants to take you out. Don't refuse.


Sagittarius / November 23 - December 21

You're on cloud nine this month. Work is going well and your superiors are happy with your efforts. That special someone finally makes his or her move. Now's your chance to turn on the charm and work toward a lasting relationship.


Cancer / June 22 - July 22

It's slow at work this month, which is okay: It gives you time to finish up those little things that always get pushed aside. A loved one needs a lot of your attention this month. Give it to him or her. Not only will it help him or her out, but it will bring the two of you closer together.


Capricorn / December 22 - January 19

Don't get distracted at work this month. Coworkers try to get you involved in their minor conflicts, but stay focused on the job at hand. It's the only way to get ahead in the workplace. Turn to a loved one for help when making an important personal decision.


Leo / July 23 - August 23

You become your manager's confidant at work this month. You learn about decisions that will affect your coworkers, but you have to keep quiet. While it is difficult, it will lead to rewards from the higher-ups. That special someone surprises you with a romantic dinner. Revel in the attention.


Aquarius / January 20 - February 18

After a few hectic weeks, work finally takes a turn for the better. You make all the right moves and your manager notices. Keep up the good work. As for your love life, things aren't as great. You have a fight with that special someone, but don't get discouraged. Everything will work out.


Virgo / August 24 - September 23

Don't stand in a coworker's way at work early in the month. While you are hoping for all of the attention, it's not yet your turn to shine. Don't worry, your time will come. Loved ones look to you for support this month. Don't turn your back on them. Capricorn and Leo play important roles.


Pisces / February 19 - March 19

Make your mark this month. Whether it's work or play, you'll shine. Coworkers and friends alike will be impressed with your abilities. You're sure to get noticed. A loved one calls on you for help. Give him or her sound advice. Capricorn plays an important role.



Successful Business!

Only for the Successful Business!
Facility, Benefit and Relaxation...
Experience yourself with the Best condition in

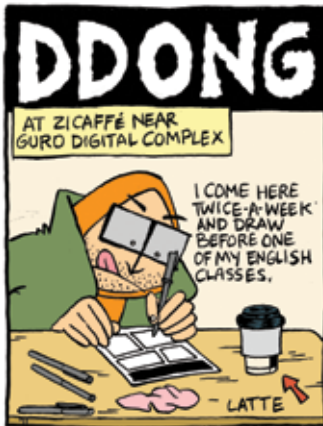
LOTTE
HOTEL BUSAN

Reservation T051.810.1100

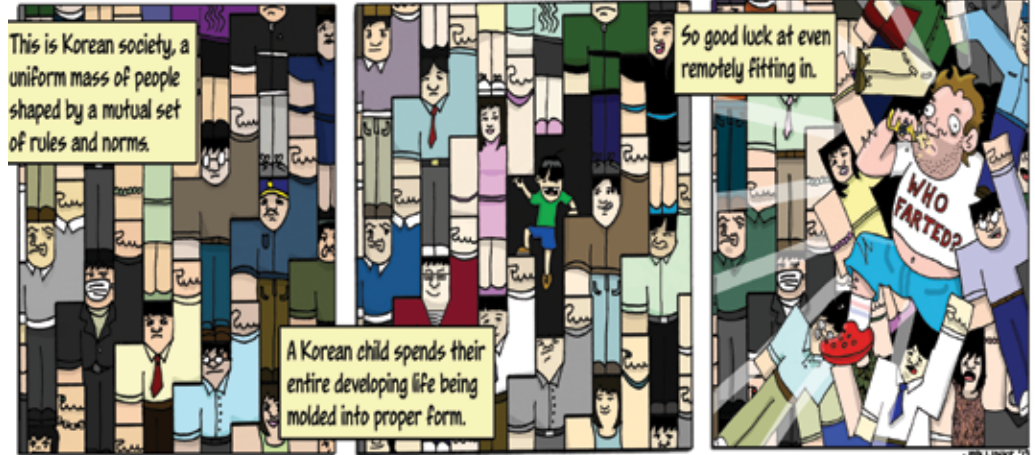
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Comics



E-2



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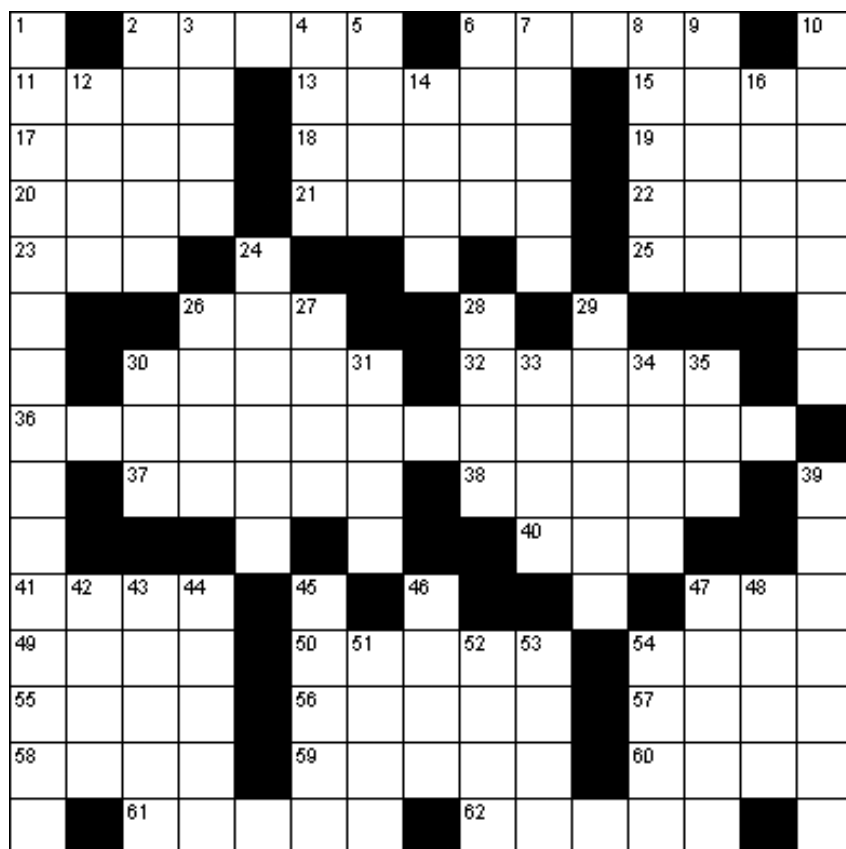


[HTTP://DEARKOREACOMIC.COM](http://dearkoreacomix.com)

ADDICTED TO THE MELTY STUFF JEN LEE

Games

Crosswords - Sudoku



Across

- | | | |
|--------------------------------------|--|-----------------------------|
| 2. Fusion bomb (1-4) | 25. Mississippi flatboats | 54. Advertise boastfully |
| 6. Open vessels | 26. Jewel | 55. Female name |
| 11. Radiograph (1-3) | 30. Expanses | 56. N Texas town |
| 13. Passageway | 32. Monetary unit of France | 57. Affirm with confidence |
| 15. Lean-fleshed fish similar to cod | 36. Brief review | 58. Lie adjacent to another |
| 17. Civil wrong | 37. Excessive accumulation of fluid in tissue | 59. Islamic weight measures |
| 18. Take | 38. Something remarkable | 60. Chilean coin |
| 19. Roman poet | 40. Gambling tool | 61. Expression of contempt |
| 20. Sentence of death by hanging | 41. Tops | 62. Republic in S Arabia |
| 21. Pre-twenties | 47. Vital life force, regulated by acupuncture | |
| 22. Finalized | 49. Gout acid | |
| 23. --- Johnson, aviatrix | 50. Kind of fool | |

Down

- | | | |
|--------------------------------------|--|----------------------------------|
| 1. Outside one's regular work (5-10) | 27. Injure | 48. Tinges |
| 2. Shrew | 28. Newfoundland | 51. Earth cutter |
| 3. Eight bits | 29. Result of a blow to the mouth | 52. Deeply |
| 4. Vertical spar | 30. Hotshot | 53. Fail inadvertently to retain |
| 5. Sever with the teeth | 31. Attempt | 54. Race finishing line |
| 6. Style | 33. Short attack | |
| 7. Go back on one's word | 34. World's longest river | |
| 8. Female name | 35. Shy | |
| 9. Enjoy | 39. One who attends tables | |
| 10. Brownian movement | 42. Horse | |
| 12. Space for movement | 43. Something fastened to a wall (3-2) | |
| 14. Propagative part of a plant | 44. Sings jazz | |
| 16. Twist | 45. Film director Frank | |
| 24. Large snake | 46. Damn | |
| 26. Degree-holder | 47. Witches' conclave | |

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PROMOTIONS

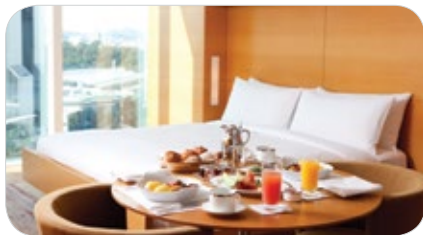
Edited by Sean Choi - sean@groovekorea.com

Conrad Seoul

Champagne Brunch

37 Grill & Bar at Conrad Seoul, Hilton Worldwide's global luxury brand, launches Champagne Brunch, which will take place every Sunday. Champagne Brunch presents fresh ingredients with fine Taittinger champagne. Dine amidst breathtaking 180-degree vistas of the city and Han River. The Champagne Brunch runs between 11 a.m. and 2:30 p.m. every Sunday at 37 Grill & Bar and is priced from 80,000 won.

For reservations and information, contact (02) 6137-7110.



Park Hyatt Seoul

Romance Package

Park Hyatt Seoul presents the Romance Package for couples seeking for a getaway. The package includes a one-night stay in a spacious guestroom, a romantic Namu Bath in a spa-inspired bathroom and a private in-room breakfast for two. Late check-out until 4 p.m. is offered to enable couples to enjoy some last-minute romance. Package prices start at 485,000 won.

For reservations and information, contact (02) 2016-1100 or (02) 2016-1234.

Sheraton Grande Walkerhill

Camping in the city

Sheraton Grande Walkerhill's renowned Camping in the City has moved to Jade Garden and is highly recommended for the family's holidays and getaways. The program is fully prepared with premium camping equipment including an exotic tent and quality barbecue ingredients, including beef tenderloin, lobster and more of the 5-star hotel's upscale barbecue foods.

For reservations and information, contact (02) 455-5000.



JW Marriott Seoul

Autumn packages

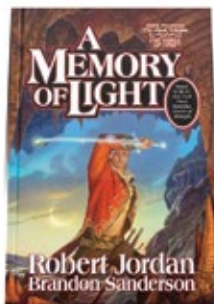
JW Marriott Hotel Seoul presents two autumn packages designed to guarantee guests' satisfaction. The Hangang Evening package allows for a relaxing walk in Banpo Hangang Park with the hotel's signature picnic mat and snack box with wine. Both packages include one night in a Superior Room and complimentary access to JW Marriott Hotel Seoul's Fitness Club and newly the renovated swimming pool complex, which includes a children's pool and therapy pool supplied with natural hot spring water. For reservations and information, contact (02) 6282-6282.



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A Memory of Light by Robert Jordan



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Call: 02-797-2342 (English & Korean)

Store hours: Monday-Sunday; 10am to 9pm



Park Hyatt Busan

Happy chuseok hamper

Patisserie, a pastry boutique at Park Hyatt Busan, introduces Happy Chuseok Hamper. The Happy Chuseok Hamper includes a sesame-cinnamon truffle, featuring Asian flavoured chocolate, home-made pineapple-passion fruit jam, Patisserie signature tart and chocolates, and traditional rice. It's available by reservation from Sept. 2 to 17 September and advanced reservation at least two days before is required for more than 10 sets. The price is 95,000 won. The Patisserie signature set is available from 7,000 won (VAT included). [For reservations and information, contact \(051\) 990-1411.](#)



Novotel Ambassador Busan

Whiskey promotion

Novotel Ambassador Busan's Le Bouchon Bar & Lounge presents a whiskey promotion for whiskey lovers from Sept. 1. There are two promotions, the Royal Salute 21 Years and the Ballantine 17. Novotel Busan will provide a 30 percent discount along with a fresh fruit plate or assorted cheese plate for guests who order these promotions. These are available from Sept. 1 through October and the price starts at 350,000 won (including service charge and tax).

[For reservations and information, contact Le Bouchon \(051\) 662-6071.](#)

Club Med

Winter Promotion event

The premium all-inclusive holiday resort Club Med Korea offers a winter discount promotion. The promotion provides a discount of up to 40 percent starting from 1.29 million won. To quality, reservations must be made by September for departures during winter. A 2 percent discount will be added to online reservations made via the Club Med homepage. Club Med resorts subject to this promotion include Bali, Bintan Island, Phuket, Cherating Beach, Kabira Beach, Kani, Guilin and two ski resorts — Sahoro and Yabuli. [For reservations and information, contact \(02\) 3452-0123 or visit \[www.clubmed.co.kr\]\(http://www.clubmed.co.kr\).](#)



Lotte Hotel Busan

Lindesmans Lambic Beer fest

Lotte Hotel Busan is offering a naturally fermented Lindesmans Lambic beer from Belgium in September at its Lounge. The Lindesmans Geuze is often served as a happy hour drink in Brussels. It is a beautifully based beverage with seafood or other salty meals. Faro is a version of Belgium's "wild-fermented" wheat beer with an intriguing balance of winey-ness and sweetness. Seven kinds of Lindesmans Lambic beer are available through this promotion, which are all priced from 17,000 won. [For reservations and information, contact The Lounge \(051\) 810-6430.](#)



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YOUTH FOR ACTION STARBUCKS KOREA'S SCHOLARSHIP PROJECT

On the occasion of its 14th anniversary, Starbucks Korea awarded a scholarship in line with its project Youth for Action.

The scholarship was funded by customers' donations and Starbucks Korea. It was awarded to 10 college students and four clubs. The total was 28 million won.

The beneficiaries were recommended by social welfare fundraisers who completed 400 hours of volunteer activities, such as academic support for low income families and meal delivery to those with disabilities.

The project Youth for Action was launched in 2011 to support local communities and has supported 41 students and 24 clubs to the tune of 122 million won.



www.ssfestival.kr



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내용

공연, 전시, 영상, 체험, 심포지엄 등 8개 분야 40여개 프로그램

주요 프로그램

한국문화관, 한국문화재 특별전, 한·터 예술 합동교류전, 한국대표작가사진전,
한국의 소리 길, 플라잉(Flying), 신국의 땅 신라, 세계민속공연축제,
태권도시범단공연, B-boy + 퓨전공연, 터키·한국 영화주간, 한·터 전통문화체험,
실�크로드 바자르, 한·터 문학심포지엄, 한·터 전통패션쇼, K-pop 페스티벌,
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